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TOURING SHOWS NOW IN BIG DEMAND THE COUNTRY OVER

Scarcity of Road Shows During Past Two Years and the Public Seeming to Tire of Pictures, Caused Scores of Requests for the Touring Production

During the past few weeks developments pointing to a boom in the touring show end of the theatrical business next season have arisen, and if the demand for road shows keeps up at the present rate the touring managers will be well on the road to their former strong position in the show world by the opening of the season in September. Road shows have fallen off over fifty per cent. during the last year, in comparison with the season of 1920-1921, and even the most optimistic touring managers have not looked for the betterment in their end of the business which now seems probable.

The reason behind the present favorable outlook for the road the coming season is generally credited with being the great change in the attitude of the public toward motion pictures. The past twelve months have seen a wide-spread falling off in the public's taste for pictures, the silent drama losing the powerful grip it has had for the past five years. While the touring show business was booming upward, as all others did, during the flush times of the inflated period, the motion picture industry was taking gigantic steps forward also, and when the deflation began in 1920 the road show end of the amusement business was hit hard, not a little of the bump being due to the popularity and lower prices of the movies.

Since that time, however, there has been a growing dissatisfaction among the entertainment seekers with the pic-

tures, a great deal of it being due to the fact that while the movie industry has grown powerful financially the quality of the dramas produced has not kept pace. The public, it is evident on all sides, is tired of the pictures and is now eager for spoken drama.

In the larger cities throughout the country, where there is always a choice between the spoken and silent drama, the present situation is not so evident, but in the smaller communities, which are the real territory of the touring managers, and which have had exceedingly little theatrical entertainment for over a year, there is a noticeable falling off in patronage at the picture houses and a measurable demand for the spoken drama. This demand is reflected in the attitudes of the small-town theatre managers, who are now looking towards New York for road shows to play their houses during the coming season and have asked for attractions.

The touring managers, however, thoroughly realize that the provinces will not stand for the same sort of plays given them in past years. The resident theatre managers have made it fairly plain that they want shows, but want them to be good. The road public has had a surfeit of the musical revues and comedies of ancient vintage, poor construction and drab outfitting. While they want admission prices lowered, the out of town theatre-going public also want to see dramatic offerings make up at least one-half of the season's bills.

MARRY IN CIRCUS TENT

DECATUR, Ill., July 10.—In the presence of hundreds of circus performers, and many early arrivals for the night performance of the Sells-Floto circus on Tuesday of last week, Miss Hallie May Cotter, and Grover C. McCabe, both of the circus, were married in the big tent.

Immediately after the afternoon performance, and the dinner turned into a banquet, the circus band played the wedding march and hundreds of the show people led by the wedding couple marched into the big tent where the marriage service was performed.

Mrs. McCabe does an iron jaw and acrobatic act in the circus and Mr. McCabe is a rider.

FILMS FOR McVICKERS

CHICAGO, Ill., July 10.—Jones, Linick & Schaefer have secured a contract with Famous Players-Lasky, whereby they get the first run of all Paramount pictures in Chicago for their new McVickers Theatre, which is now in the course of construction. This coup was the result of Aaron Jones' trip to New York recently, following the acquisition by Balaban and Katz of the Roosevelt Theatre. When McVickers opens in the Fall, Chicago will witness a lively film battle.

CHANGES IN "GOODNESS" CAST

CHICAGO, July 10.—"For Goodness Sake," the musical comedy playing at the Garrick, is going through a big cast shake-up. John Hazzard, principal comedian, closed on Saturday night and has been succeeded by John E. Young, who used to act at the La Salle during its days of musical comedy productions.

Marjorie Gateson and Virginia O'Brien left the show several days ago and have been replaced by Ethel Wilson and Edna Bates. The Astaires, Adele and Fred, dancers, who scored one of the hits of the show, have given their notice, and Vinton Freedly is also said to be considering leaving.

FEALY STOCK FOR ORPHEUM

NEWARK, N. J., July 10.—Maude Fealy's stock company will play at the Orpheum Theatre here next season. Miss Fealy had a short season of stock at the Broad Theatre this summer.

BRADY PLAY OPENS ON FRIDAY

"Manhattan," William A. Brady's first production of the season will open on Friday night of this week at Stamford, Conn. In the cast are Norman Trevor, Hilda Spong, and Marguerite Maxwell.

BECK DENIES FRICTION

A widely circulated report that friction between the Orpheum and Keith Circuits had reached a point where a break in the booking arrangements between the Orpheum Circuit and the B. F. Keith Vaudeville Exchange was close at hand and that the Orpheum might ally with the Shuberts was denied this week by Mr. Beck. In a letter regarding the subject Mr. Beck, president of the Orpheum, said: "I have no arrangement with the Shuberts, neither do I intend to. My relations with the Keith circuit and Mr. Albee are perfectly harmonious and very profitable. The Orpheum Circuit, of which I am president, owns a very large interest in the Keith New York theatres company, and my contract and agreement with the Keith people is for a very long term of years; and, if I had no written agreement, my association is of such a pleasant nature, so agreeable and so profitable, that such an idea as the report sets forth never entered my mind, and I repudiate it in all its ramifications.

CLEAR UP STOCK CONTRACT

Because of complaints made to Equity by a number of stock managers about a clause in the Equity Shop stock contract, Frank Gillmore, executive secretary of the A. E. A., gave out a statement regarding the matter which entirely clears it up. The old stock contract had a clause which stated that "this contract is to commence on" a certain date and remain in force until a certain specified date. Because of a misunderstanding, many believing that it excluded the right of giving the regular two weeks' notice, this was changed several months ago so that only the date of the beginning of the engagement was specified.

The managers have complained that the new form of the clause does not allow them to bind an actor for a stated period, but Mr. Gillmore pointed out in his statement that the insertion, in ink, of the phrase "with a guarantee of — weeks' consecutive employment and payment for same" could be made in the clause in question and this would constitute an instrument binding upon both parties.

FELL INTO LION'S DEN

PARIS, July 10.—Louis Jage, who rode the "Circuit of Death" each night, the stunt being to ride a bicycle around the edge of a cage wherein lurked ferocious lions, took a spill just as he was gathering some real speed and was thrown head first among the animals who were pacing about. The crowd was horrified and many women fainted as attendants rushed to the rescue of Jage, who was unable to move. He was later found to have a broken rib.

The circus lions, who left the wounded man alone, were apparently disappointed at what they thought was Louis's new trick, and seemed bored by the whole affair.

"NELLIE KELLY" REHEARSING

"Little Nellie Kelly," the new George M. Cohan musical comedy is now in rehearsal and will open at the Tremont Theatre, Boston, on July 31.

In the cast are Elizabeth Hines, Georgia Caine, Marion Saki, Robert Pitkin, Charles King, Arthur Deagon, and the Templeton Brothers.

The entire piece, book, lyrics and music are by Mr. Cohan.

NEW MILLER PLAY IS SLOW

STAMFORD, July 8.—Henry Miller and Blanche Bates appeared Friday night and today, Saturday, at the Stamford Theatre in their new play, "Her Friend, the King," by A. E. Thomas and Harrison Rhodes, and were accorded a warm reception. Mr. Miller has his home in Stamford and the natives were out in full force to do him honor. The play, sad to say, is rather dull and drags heavily in long spots during its four acts. Mr. Miller's performance was good, but Miss Bates unquestionably was the particular bright spot in the cast. There is a good supporting cast for Mr. Miller and Miss Bates, including Paul Harvey, Bert Leigh, A. G. Andrews, Annette Westbay, Marguerite St. John, Geoffrey Kerr, Elmer Brown, A. Leigh Willard and Edward Wilson.

"Her Friend, the King," which is adapted from a magazine story by Harrison Rhodes, was played by the same stars on the Pacific Coast recently. The plot concerns the successful efforts of a wealthy, beautiful, accomplished American widow to restore a deposed king of a small nation back to his throne, and his consequent marriage to her, making her the first queen ever produced in Columbus, Ohio. The king, played by Mr. Miller, has taken refuge with his charming daughter, in Switzerland, in a colony of deposed monarchs, princes, dukes, counts, etc. His treasury is exceedingly low, in fact he has no treasury. He meets the widow and promptly falls honestly in love with her. His daughter, by parental arrangement, is to be married to a young prince from a neighboring principality, but she has imbibed democratic ideas and refuses to marry him, although she has never seen him. She goes away on a pleasure trip, travelling incognito as a Miss Smith. There the Prince, also incog., meets her, and promptly they both fall in love with each other. Mrs. Hastings, the American widow, however, in order to show the king that she is still some little fascinator, vamps the prince for a while. Finally the king finds his throne given back to him through the ministrations of his friend the widow and her sweetly clinking coin, and he proposes marriage to her. She accepts, and the subjects of the kingdom are happy to think that she will lighten their taxes with her millions.

MUST DISPLAY CERTIFICATE

Beginning on October 1, every theatre in the State of New York must display a certificate to the effect that the house has been inspected and found safe to accommodate an audience.

Each theatre is to be inspected in its entirety, particularly regarding roof supports.

Many of the theatres throughout the State have already requested an inspection which is evidence that the theatre owners are more than desirous to comply with the law.

PREFER AMERICAN PLAYS

Equity Players, Inc., unlike most other producers, who seem to prefer producing foreign plays, is concentrating its efforts upon bringing out plays written by American playwrights, it was stated by Frank Gillmore, of Equity, last week. Equity Players will make its first production at the Forty-eighth Street Theatre, which it has leased for one year, in the early fall.

CHILDREN MAY ACT ON STAGE PENNSYLVANIA COURT RULES

Authorities Who Attempted to Stop Jane and Katharine Lee in Pittsburgh Overruled by Court—Decision Upholds Stage Work as Art and Calls Lee Kids' Act Educational

PITTSBURGH, Pa., July 10.—A most important decision, affecting the employment of children under sixteen years of age, was handed down in the Allegheny Court here last week in the action brought to restrain the Lee children, Jane and Katharine, from appearing on the stage of a local theatre, the court dismissing the complaint, holding that the State child labor law was not framed with the purpose in mind of prohibiting children from practicing an art or pursuing an educational purpose, such as the Lee children, it was held, did.

In view of the recently formed advisory committees attached to the Pennsylvania Industrial Board, organized for the announced purpose of investigating theatrical conditions in the belief that the Child Labor Act, passed in 1915, prohibited the employment of children on the stage, the decision in the case of the Lee children is an exceedingly important one, since the officials of the Industrial Board have already agreed not to interfere with children playing on the stage.

When representatives of the law had the children haled to court in Pittsburgh, and a charge that by permitting them to appear in vaudeville, a law had been broken. The case was put on the calendar

for a decision, which has just been handed down. This decision has been heralded with satisfaction, not only in theatrical circles, but by acknowledged leaders in the public life of the State, who have always held that children employed on the stage are always much better educated and taken care of than the average child, and are practicing an art which is admitted to be desirable and well-paid, without imperiling their health or morals.

It was last winter that the movement to force a strict interpretation of the Child Labor Act was put into actual form in Harrisburg, by the appointment of an advisory committee to aid the Industrial Board from the membership of a women's organization known as the Pennsylvania Advisory Council on Women and Children in Industry.

One of the clauses of the Child Labor Act which was held by the Advisory Committee to prohibit the employment of children on the stage, called for the compulsory education of minors between the ages of fourteen and sixteen under the supervision of the State Superintendent of Public Education. Another clause forbade the employment of children up to sixteen years of age after eight o'clock in the evening.

SHOWS IN MIDDLE WEST

DECATUR, Ill., July 10.—The Sells-Floto Circus played an engagement here on the Fourth of July, going from here to Springfield, Ill.

Ralph Emerson's boat show played here recently. It has been playing river dates through Illinois, to good business. Tent shows which have played here and in nearby towns have also done very well, although they report poor business in Nebraska and Iowa, due to great opposition from conflicting Chautauqua dates.

The local picture houses are just about getting by on the business they are doing. The Lincoln Square Theatre, under the management of Lex Lawhead, which plays road shows in season, is now playing pictures.

"PRETTY PEGGY" FOR LONDON

Frances A. Matthews is negotiating with several English managers for the London production of her play, "Pretty Peggy." William A. Brady produced "Pretty Peggy" in March, 1903, with Grace George playing the leading role. Later Arthur C. Aiston acquired the rights to the play for the United States and Canada, and toured Jane Concoran in it for a number of seasons. He still controls the American and Canadian rights, and is negotiating for the picturization of the play, following the London production.

AFRAID OF "HAIRY APE"

Much interest is being evinced in the attitude of out-of-town theatre managers to Eugene O'Neill's play, "The Hairy Ape," which is now being booked for the road for next season. Many resident managers have expressed grave doubts of the play being allowed in their respective cities, its exceedingly novel characteristics having caused a great deal of criticism already throughout the country.

"MR. PIM" A BIG HIT IN FRISCO

SAN FRANCISCO, Cal., July 10.—"Mr. Pim Passes By" has scored a great success here and was held over at the Columbia for a third week. Several one night stands were cancelled to enable the company to stay. The next stand will be Portland, Ore., an eight hundred mile jump.

PASSION PLAY ACTOR MUST PAY

John Pauls, an actor who for years has taken part in the Passion Play in the Holy Family Church, Union Hill, N. J., has been ordered by a jury to pay \$250 to Miss Mary Sterner, who brought suit against the actor for alleged breach of promise to marry. Miss Sterner, who is of German birth and came to this country several years ago testified that she met Pauls in night school, and became engaged to him in 1918.

She testified that he kept putting off the marriage until finally he told her he wanted to make a trip abroad and would meet her in Vienna and marry her. She sailed but Pauls did not follow her and when she returned Miss Sterner learned that he had married.

"SUPERSTITION" IN REHEARSAL

Edward E. Rose's play, "Superstition," which he will produce, is in rehearsals, under the direction of Argyll Campbell. The following cast has been engaged: Betsy Ross Clarke, Edwin Arnold, Jeffrey Stein, Ethel Dwyer, Josephine Williams, Elliott Page, Charles Lewis, Fred Monte, Robert Harrington, C. J. Williams. The piece opens in Stamford, Conn., on July 21, and after a week on the road will come into New York for a run. Rose also has written a play called "The Rear Car," which the Selwyns will produce.

WILSON OUT OF HOSPITAL

Charles D. Wilson, who was confined at the Norwegian Hospital in Brooklyn for several weeks, has been discharged from the hospital and is now recuperating at his home, No. 272 Seventy-first street, Brooklyn. It will be impossible for him to use his lower limbs for several weeks. Wilson for the past few seasons has been connected with the Gus Hill offices, and prior to that managed several minstrel companies.

COMMUNITY PLAYERS BOOKED

Louis Hallet's Community Players have been booked for a series of recitals at community centers and settlement houses throughout New York city and Newark, N. J. The booking will be for three days each week and will extend through the summer. He is organizing another of these companies for filling in several out-of-town engagements.

SIX SHOWS IN CHICAGO

CHICAGO, July 8.—There will be no change in the theatrical bill-of-fare next week. Only six shows are now running and they will remain for the present, no new show scheduled for the present.

"Lightnin," which holds the record run here for the season, is going into its forty-sixth week at the Blackston. The "Hotel Mouse," at the Apollo, is doing a nice summer business. "For Goodness Sake" shows no signs of faltering; on the contrary, business here is picking up right along. The same can be said of "Lilies of the Field" at the Powers. "Just Married," at the La Salle, is holding on, and William Courtenay, in "Her Temporary Husband," is entering his third week to a fair business. With continued cool weather, the shows in the loop should pick up. Chicago has been getting a good break in the weather the past week or so, and the public is taking a little more interest in the theatre.

CARROLL McCOMAS MARRIES

Carroll McComas, the actress who appeared in the title role of "Miss Lulu Bett," and Walter J. Enright, a cartoonist on the New York *World*, were married on Thursday of last week.

The bride, who is a daughter of Judge C. C. McComas of Los Angeles, Cal., has been on the stage for a number of years, having appeared as a child doing a whistling act. In April, 1921, she inherited over a million dollars from her former fiancé, Howard J. Flannery of Pittsburgh, who died a few months previous, making her his sole beneficiary. He was a son of James J. Flannery, one-time head of the American Vanadium Company.

Mrs. Sullivan said that her marriage would not mean her retirement from the stage any more than her inheritance of a fortune from Mr. Flannery. The couple will make their home at Chimney Corners, Stamford, Conn.

ACTRESS COMMITS SUICIDE

Anna Duane, nineteen, living at the Longacre Hotel, who took bichloride of mercury tablets in the Pennsylvania Station last week, died at Bellevue Hospital on Saturday night. Miss Duane had appeared with several Broadway productions and of late had been in vaudeville. Her failure to obtain employment made her despondent. She left a letter addressed to her mother, Mrs. Anna Duane of No. 1608 Willow street, San Francisco. Mrs. H. Dorsey of Pittsburgh, an aunt of Miss Duane's was with her when she died.

GIFTS TO EQUITY

A vote of thanks to Percy Winter, actor, for a remarkably fine collection of framed old theatrical prints and programs presented to the Actors' Equity Association, was passed last week by the Executive Council. Mrs. William J. Gottlieb has also given a book of old theatrical photographs and programs to Equity. These gifts will form the nucleus of a collection which in time is expected to become the most complete and valuable in the land.

MONTREAL TO HAVE STOCK

MONTREAL, July 10.—Lawrence Solomon and Edwin H. Robbins, of the Royal Alexandra Theatre, Toronto, have secured a three year lease on the Orpheum here, and will transfer their company from The Royal Alexandra in Toronto, here, next season. Robbins also contemplates bringing a company of French players over here to present a season of French drama. Guest stars will be booked from week to week at the Orpheum Stock.

GOLDWYN OUT FOR TALENT

Bijou Fernandez is making a tour of the New England states, the purpose of which is to select possible screen talent for Goldwyn Pictures Corporation. She has selected a number of girls and young men who present possibilities, and they will be given tryouts as to ability. Miss Fernandez says the greatest fault with the New England girl is her stockiness.

SAN CARLO CO. ROUTED

Opening the 1922-23 tour with its customary four weeks' season in New York City, which engagement this time will be given at the Century Theatre instead of the Manhattan Opera House, the San Carlo Grand Opera Company has thus far booked its American itinerary to include the following cities:

Montreal, Quebec, Boston (two weeks at the Boston Opera House); Philadelphia (two weeks at the Metropolitan Opera House under auspices of the Philadelphia Grand Opera Association); Baltimore, Washington, Pittsburgh, Cleveland, Buffalo, Rochester, Detroit, Toronto and St. Louis.

In all likelihood the organization will make its usual tour of the large western and Pacific Coast cities, with engagements of two weeks each at San Francisco and Los Angeles, it being understood that no other opera company will venture the hazards of an itinerary so extensive and far-reaching as that mapped out by the San Carlo management.

The opera season in the metropolis will open Sept. 18.

SIGN FOR CHICAGO OPERA

CHICAGO, July 8.—The Chicago Civic Opera Company made a new spurt of activity in its plans for the coming season by engaging Richard Hageman as an addition to its staff of conductors.

At the time of signing his contract, the management of the Chicago Opera also announced several engagements among the singing artists. Angelo Minghetti, tenor, and Cesare Formichi, baritone, will be new to the Windy City as well as America.

George Baklanoff, the Russian baritone, has been re-engaged, as have Irene Pavloska, mezzo soprano, and May McCormick, soprano.

"SALLY" CLOSES ON SATURDAY

Boston, July 10.—"Sally," after a twelve weeks' run at the Colonial here will close on Saturday night. This will complete a run of eighty-four weeks. Seventy of those weeks were played in New York.

The production will reopen at the Colonial here the first week in September.

Marilyn Miller will leave Boston on the midnight train, July 15, the night "Sally" closes. She will go to New York to select her troupe and then go to Los Angeles where she will on August 1 be married to Jack Pickford.

"THE BAT" ENDING NEW YORK RUN

"The Bat," which has been playing at the Morosco Theatre since August 23, 1920, will close its engagement at that house on August 26. The piece will go to Boston for a run. The Morosco will be dark for one week when the new Wagenhals & Kemper show "Why Men Leave Home," by Avery Hopwood will open at that house.

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CHAUTAUQUA SHOWS EXEMPT FROM THE INCOME TAX

Classified as "Educational, and Amusement Features Incidental to This Purpose"—Touring Companies Do Not Have to Pay the Government Tax

A peculiar and decidedly unfair discrimination, in the opinion of showmen, has been made by the income tax and revenue authorities at Washington in favor of Chautauqua circuits, which are exempt, under the regulations of 1922, from income tax and from being forced to collect the 10 per cent admission tax which every other commercialized amusement management must under the existing laws. The Chautauquas are now in full swing throughout the country, and it has just been discovered by competing amusement enterprises that no tax is collected on Chautauqua admissions.

The Chautauqua, according to the 1922 edition of the income tax laws, is educational, and its amusement features "are incidental to this purpose." The Chautauqua associations, it is held by theatrical managers, especially by the managers of the small stock, repertoire and tent shows which confine their activities to the agricultural districts and small towns, have become just as commercial as any branch of the amusement industry, and the favoritism shown by the interpretation of the tax laws is unjust and inequitable.

During the last two years Chautauqua circuits have taken up the idea of giving regular theatrical performances of standard plays as part of their programs,

and have developed this until now one circuit has as many as sixteen theatrical companies playing. This competition to the regular commercial manager becomes unfair when the latter is forced to collect ten per cent. of the admission price from the public as tax while the show playing the Chautauqua circuits is enabled to offer the same public untaxed entertainment.

In the middle west and northwest, where the repertoire and tent shows have developed a tremendous demand for plays during the summer and fall seasons, the untaxed opposition of the Chautauquas have worked great harm upon them. The Chautauqua has always been popular in these sections, but has heretofore paid but little attention to theatrical entertainment, most of the program being really of an educational nature. But with the entrance of shows on the programs the "commercial" show has found great opposition in the Chautauquas. The exemption of Chautauquas from the income tax and admission tax has added a still greater burden on the show proprietor and it is felt that this inequality should be remedied.

Spokesmen for both great national political parties have toured the Chautauqua circuits. President Harding, when a Senator, himself spoke on Chautauqua tours.

SANTREY SUIT DISMISSED

The \$100,000 breach of promise suit against Henry Santrey, vaudeville actor, brought by Jeannette Sherwood, also in vaudeville, was dismissed last week in the Kings County Supreme Court by Justice Cropsey upon the motion of Jules Kendler, of the law firm of Kendler & Goldstein, on the grounds that she had failed to serve a complaint. Only a summons was served upon Santrey, and time for the serving of the complaint had expired. The plaintiff was ordered to pay the court costs, which she must do before she can bring another action.

JUDGMENT AGAINST JACK WILSON

Judgment for \$224.95 against Jack Wilson, vaudeville comedian, was filed last week by H. F. Klemens, of Los Angeles, Calif. The judgment was procured on the basis of one rendered against Wilson in Los Angeles, through the law firm of Black, Varian & Simon. The amount sued for is said to have been due for jewelry purchased by Wilson.

The week previous a judgment for over \$500 was filed against Kitty Gordon, Wilson's former partner in vaudeville, by a firm of jewelers in New York.

"LOVE AND KISSES" RE-OPENING

"Love and Kisses," the Schwab and Kussell musical comedy which opened in Atlantic City a few weeks ago and after the trial performance was closed, will go out with the opening of the new season.

It will open at the Wilbur Theatre in Boston on August 7 for a run. The book of the piece is by Daniel Kussell and music and lyrics by Albert Von Tilzer and Neville Flesoon.

LIBERTY THEATRE SOLD

ATLANTIC CITY, July 10.—The Liberty Theatre here on Atlantic avenue was sold last week to A. Zable, a newcomer in the field of theatricals. Vaudeville was originally played in the house, but was taken out and replaced by pictures. Business has been good with the theatre since its opening.

"HAIRY APE" CAST LOSE CLAIM

By a ruling handed down last week by the executive council of the Actors' Equity Association, the members of the cast "The Hairy Ape" company, who had presented claims for an extra week's salary, growing out of misunderstanding of one of Arthur Hopkins' employees at the Plymouth Theatre, were informed that their claims would not be taken up. The situation covered by this ruling grew out of the posting of two separate notices of the termination of the show's engagement. On June 19 a two weeks' notice, taking effect on July 1, was posted. On June 26 a second notice, to the effect that "The Hairy Ape" would continue until July 8 was put up, but this was taken down on the 29th. The show closed on July 1, but members of the cast claimed that they were entitled to an extra week's pay because of the second notice.

Equity investigated the matter and found out that the posting of the second notice was a mistake by one of the employees of the Plymouth, who had misunderstood a remark made by Arthur Hopkins, manager, to the effect that if business continued to pick up the show might be able to play an extra week.

The Equity ruling practically makes official the leniency toward managers shown by the organization's officials this summer as regards closing notices, Equity realizing the exigencies of the season and not holding the managers to the strict letter of the law.

PRODUCERS SUE DANCERS

Scibilia & Brooks, vaudeville producers, brought two suits for \$1,000 each against Emilio Delirio and Roberto Medrano, Argentinian dancers, last week, alleging breach of contract. Papers in the action were filed in the Third District Municipal Court through Attorney H. S. Hechheimer. It is alleged that the dancing team worked at the Club Maurice for the plaintiffs, and signed a contract for exclusive management which has still one year to run. The summonses were served upon the dancers last week at The Tent cabaret, on West Fifty-second street, where they are appearing.

"GOODNESS SAKE" BOND UP

CHICAGO, Ill., July 10.—A bond of \$6,000, covering one week's salaries and return fare to New York of the members of the "For Goodness Sake" company, playing here at the Garrick Theatre, was put up with the Actors' Equity Association last week by Davison Lloyd, of Poughkeepsie, N. Y., who now owns the show. Mr. Lloyd put up this guarantee in order to show his good faith although Equity representatives here said they were perfectly satisfied with the manner in which he has handled the affairs of the company.

At Equity headquarters in New York this week Frank Gillmore, executive secretary, stated that the "For Goodness Sake" company and the A. E. A. were entirely satisfied, and always had been, with the Mr. Lloyd and his manager, J. H. Trudeau's, handling of the show. He said that there was a great deal of confusion at the end of the show's first week in Chicago, when salaries were not paid and the company did not know whom to look to for the money, the Broadway Productions, Inc., first owners of the show, having sold it. Mr. Lloyd, however, was reached at Poughkeepsie by Mr. Gillmore himself, who was in Chicago at the time, on his way back to New York from Cincinnati, and he made arrangements for the immediate payment of the salaries due. "Mr. Lloyd has proved to us his good faith and entire willingness to do the right thing, and has not failed to make good," stated Mr. Gillmore.

"PECK'S BOY" MAKING MONEY

Carl Carlton, who for a good many years has been identified with road shows through New England, has a company playing through that territory now, presenting "Peck's Bad Boy," where they have been doing good business all summer. Carlton is associated in this venture with Harry Fitzgerald. He is not the Carlton who produced "Tangerine."

RE-WRITING "WHO'S WHO"

A. H. Woods' farce, "Who's Who," after a two weeks' trial in nearby cities, has closed and is now undergoing a re-writing process.

The piece will reopen early in August. It is an amusing piece adapted from the German of Podes Miller and Eris Urban.

SYRACUSE STOCK CLOSES

SYRACUSE, N. Y., July 10.—The Westchester Players, who were housed at the Whiting Opera House here, closed their season on Saturday, July 8, with a performance of "Jim's Girl."



HARRY HOLMAN

This week—BUSHWICK, Brooklyn. July 17—KEITH'S 81ST STREET, New York. And then a New Act, entitled "The Success," by Stanley Bruce, and two other authors that you have never heard of. Direction—Thos. Fitzpatrick.

UNIONS MUST KEEP AGREEMENT

The Executive Board of the Association of Actors and Artistes of America, the international theatrical performers' union, at a special meeting held last week, adopted the report of the special committee appointed last year to investigate and settle the differences between the three Hebrew actors' unions of New York, Locals 1, 2 and 3, which have been at odds for some time, the decision in the matter being that the agreement between the three unions must be lived up to by all parties, and that it cannot be broken, even if agreeable to all three, unless the consent of the International Board is given.

The Hebrew Actors' Union, Local No. 3, brought charges of breach of faith, corruption and fraud against the Hebrew Actors' Union No. 1, and Hebrew Actors' Union No. 2, last year, and these charges have been under investigation for several months by a special committee composed of Harry Mountford, secretary of the American Artistes' Federation; Ernest Carr and Redfield Clarke. The net result of the investigation was to disprove the charge of corruption and fraud, but to substantiate the charge that the agreement had not been lived up to by Locals 1 and 2, and that the members of these two last unions had played with non-union actors. The particular part of the agreement which Local 1 claimed had been breached by the other two unions specified that when the theatres under the jurisdiction of Local 1 and Local 2 could not fill their requirements from their own ranks, the members of Local 3 must be used.

The jurisdiction of the three Hebrew unions is divided up in the following way: Local No. 1 has jurisdiction over all legitimate Yiddish theatres in Greater New York, excepting the Lenox, Lyric and one house in Brooklyn; Local No. 2 has jurisdiction over every legitimate Yiddish theatre in the United States and Canada, with the exception of the theatre in Winnipeg, Canada; Local No. 3 has jurisdiction over every theatre playing Yiddish vaudeville and the three theatres in New York not governed by Local No. 1, and Winnipeg.

SHUBERT HOUSES SET

Work on the formation of the Shubert Vaudeville Circuit is rapidly going ahead, twenty-eight weeks already having been tentatively set, with twenty-four of these definitely arranged for. There will be thirty-five weeks in all, negotiations now being carried forward for the other seven houses. The names of a few of the twenty-eight houses tentatively set have been withheld for business reasons, the list at present being as follows: Brooklyn, Crescent; Chicago, Garrick and Englewood; New York City, Lyric or Central and Harlem Opera House; Detroit, Detroit Opera House; Philadelphia, Chestnut Street Opera House; Syracuse, Wieting; Washington, Shubert-Belasco; Omaha, Brandeis; St. Paul, a Finkelstein & Rubin house; Minneapolis, a Finkelstein & Rubin house; Newark, Keeney's; Buffalo, Criterion; Louisville, Mason; Cincinnati, name withheld; Cleveland, withheld; Hartford, Grand; Indianapolis, Park; St. Louis, Empress; Altoona, withheld; Wheeling, withheld; Providence, Providence Opera House; Pittsburgh, Pitt; Kansas City, Shubert; Boston, Majestic and Plymouth; Toronto, Princess.

Rochester, Utica, Montreal, are also on the list but the houses have been withheld.

Contracts that the performers are signing call for thirty weeks, to be played in thirty-five, but according to all reports, the circuit will play the entire thirty-five weeks, without any lay-off.

A new house, the name of which has not been announced will house the Shubert shows in Albany, and one in Duluth and Superior, playing three days respectively, probably be Finkelstein and Rubin Houses.

BURGESS WITH ERLANGER OFFICE

Earl Burgess, who has managed various road attractions in the past, has been appointed booking manager for the A. L. Erlanger office, and will book the shows that tour the Erlanger Circuit.

AMUSEMENT STOCKS DULL LITTLE TRADING ON EXCHANGE

Loew, Inc., High During the Week is 16 $\frac{1}{4}$ and This Drops on Monday—Orpheum Gains a Little and Famous Players Sells at 83

Last week's trading in the amusement stocks on the exchange left them just as stagnant as they have been for two weeks back. Little trading, mostly wash sales, left the three principal stocks almost stationary. Trifling gains were made by Loew's, Inc., and Orpheum Circuit, Inc., on the week, but on Monday of this week the closing price of the first-named showed a loss of the three-quarters of a point made during the week, while no trading at all in Orpheum was listed. Famous Players-Lasky stock on Monday showed trades to the amount of 1,000 shares, with the closing price the same as that of Saturday, 81 $\frac{3}{4}$.

Last week Famous Players-Lasky re-

corded sales of 7,200 shares, with a net gain of 1 $\frac{3}{4}$ on the week. The high spot of the week was 83, and the low 80 $\frac{3}{4}$.

Recorded sales of Loew stock last week were 4,600 shares, the closing price being 15 $\frac{3}{4}$. The high mark during the week was 16 $\frac{1}{4}$. On Monday of this week 1,600 shares changed hands, the closing price, 15, being $\frac{3}{4}$ off of the last price on Saturday.

Last week Orpheum made a net gain of $\frac{3}{8}$ of a point, closing strong at 19. It hit 19 $\frac{3}{8}$ during the week, higher than for some time past, with 3,000 shares sold during the week. No trading in this issue on Monday.

LION TAMER INJURED

While giving a performance with a troupe of five lions as part of the Lights' Circus in Freeport, L. I., last week, Charles Swartz, thirty-eight, well known lion tamer, was badly bitten by one of the animals, which had become enraged. The incident caused many women among the patrons to become frightened and rush out of the large tent in which the show was given.

Swartz was putting the five lions through their stunts in a large cage, when one of them, "Adolph," a big, young beast, refused to obey, and leaped at his trainer, who attempted to ward him off with an iron bar. The lion caught Swartz's hand in his powerful jaws and almost bit it entirely off. Attendants rush to the cage and succeeded in driving the lion into a smaller cage.

Swartz is employed by the William Bartels Co., of 44 Cortland street, owners of the lions, and has been training wild animals for over sixteen years.

ELSIE WESTERN DISAPPEARS

Elsie Western, vaudeville actress, known in private life as Mrs. Richmond F. Hutchins, has been missing since June 14, the day she disappeared, according to an alarm sent out by the police and her husband, Richmond F. Hutchins, former actor and now engaged in running a restaurant at 61 West 104th street.

On the afternoon of June 14, Hutchins and his wife separated at the Sheepshead Bay station of the subway, she going to Manhattan and he to their home in Sheepshead Bay. That was the last seen or heard of her. The day previous, two trunks belonging to the Hutchins' and which had been checked into New York from Atlantic City were claimed by another party at Grand Central. Mrs. Hutchins had the baggage checks with her when she disappeared.

JACK CHARASH TO PRODUCE

Jack Charash, for several seasons past associated with the Yiddish Art Theatre, and Jacob Ben-Ami, is to produce a series of one-act plays during the coming season at a little theatre which he will establish. The productions will be made independently of any other producer, and the theatre will be run on the popular subscriptions plan.

NEW NAME FOR CENTURY

KANSAS CITY, MO., July 10.—The Century Theatre, here, which formerly played American Burlesque Association attractions, and has recently been taken over by the Shuberts, will when it opens next season be known as the "Missouri Theatre." It will play legitimate and musical comedy attractions. Vaudeville will play at the Shubert Theatre. Joseph Glick will be in charge of both houses.

LIBEL HEARING ADJOURNED

Witnesses were heard Saturday in the Yorkville Court, in the criminal libel action brought by George B. Van Cleave for Marion Davies against the Evening Telegram, New York Herald and the Daily News. The hearing was held before Magistrate George E. Simpson.

After Van Cleave and Reine Davies testified that Marion Davies was not at the party at the Renie Davies home in Freeport, L. I., on the night of June 24, preceding the shooting of Oscar A. Hirsch and the arrest of Mrs. Hirsch, the hearing was adjourned to July 24 in the Tombs Court.

Archibald Watson, represented the Evening Telegram and the New York Herald at the hearing. McDonald De Witt appeared for the Daily News. William Harmon Black was the counsel for Van Cleave. Before the witnesses were heard, on preliminary motion the summons against Frank A. Munsey, owner of the Herald and Telegram was withdrawn.

WOODS TO SHOW WAR PICTURE

A. H. Woods, who is bringing the famous Pantheon del la Guerre from Paris to this county is looking around for a suitable place to exhibit the war picture done by well known French artists. Woods expects to have the picture here for three years and has considered the Grand Central Palace, and Madison Square Garden, but they seem to be unavailable to hold the picture. It is possible that he will build a structure to house the picture.

In Paris the picture was exhibited in a special building resembling a large size tomb, similar in appearance to that of Grant's Tomb on Riverside Drive. The painting was spread around the walls of the building in a circle and visitors walked around a floor with a railing, separated from the picture about six feet.

FLORENTINE GIRLS BOOKED

Boston, Mass., July 10.—Bertha and Francesca Braggiotti, two Florentine girls, have been booked to appear at Keith's Theatre the week of July 17th. The girls created a sensation at recent Vincent Club shows.

They have been in this country but two years, and have an international reputation, having danced in all of the principal cities of Europe. In this country they have been working at private social functions. One of their most recent appearances was in The Dancing Festival at the Clarence H. MacKay estate on Long Island. During the war they received official commendation for their work in Europe.

BENNY LEONARD TO ACT

Sam Shipman, author of "Lawful Larceny," is writing a play for Benny Leonard, lightweight boxing champion. Leonard, according to Shipman, is potentially a real actor.

MARILYN AND ZIEGFELD IN JAM

Boston, July 10.—Marilyn Miller, star of "Sally," now playing here, has indignantly repudiated the statements attributed to Florenz Ziegfeld, Jr., her manager, in Paris last week, to the effect that she "was making the greatest mistake of her life in marrying Jack Pickford, who, everybody knows, was dishonorably discharged from the navy," and she declared last week that "it would be a delight to get out of the contract with Mr. Ziegfeld," which still has several years to run. The mere fact that Ziegfeld had denied the statements attributed to him has left her just as angry at him.

"When Mr. Ziegfeld found that I was in love with Jack, he started to 'knock' him. Later on he gave his consent to our marriage," said Miss Miller.

"I have letters and cablegrams here from Mr. Ziegfeld wishing Jack and me every happiness. On July 4, from Aix-les-Bains, he cabled the following: 'Dear Marilyn—Will do utmost to give you the rest you desire and deserve. If we reopen in Boston it must be the last of August and you need only a couple of days to rehearse. May God be with you now and protect and guide you both. Flo.'"

"In another cablegram to me, just a day or so ago," she continued, "Mr. Ziegfeld said: 'I suppose when I return I will find you an old married lady.'"

"As far as my contract with Mr. Ziegfeld goes, it would be a delight for me to get out of it tomorrow, and if anybody says Jack Pickford was dishonorably discharged from the navy it is a lie. Jack was honorably discharged and can re-enlist tomorrow if he cares to. The judge advocate wrote Jack a letter to that effect. Jack has the letter and I saw it."

"Everyone knows that Pickford was dishonorably discharged from the navy in connection with fraud revealed in draft-slacker cases, and that he also broke the heart of his first wife, Olive Thomas," Ziegfeld is reported to have stated. "She could have picked a real man."

"She is the most successful actress in America, earning \$3,500 weekly. She has played 92 weeks in 'Sally' and had brilliant prospects which won't be at all improved by her being married to Pickford. She needs every ounce of her vitality for her work. It is chiefly for this reason that I opposed the marriage."

"I have a five-year contract with Miss Miller, stipulating that she shall not marry without my consent. It has only two years more to run. Marilyn sent more than 20 cables to Paris pleading with me to consent to her marrying Pickford, and I finally yielded and cabled her to hop to it."

"I wish Marilyn all happiness, but she is taking an awful chance."

PLAYS IN CHURCH

ALBANY, July 10.—The Albany Players, an amateur organization, are to present two one-act plays, "Without the Walls," by Katrina Trask Peabody, and "Suppressed Desires," by George Cram Cook and Susan Glaspell, at the Methodist Church at Slingerlands this Tuesday night. Costumes for "Without the Walls" have been furnished by the estate of the late authoress, who lived at Saratoga Springs. This play was given some time ago by the Albany Players at Harmanus Bleecker Hall.

SPANISH ACTRESS MARRIES

Mercedes Sunen, Spanish actress, was married Monday in the Municipal Building to Walter Bowen Judd, who is stopping at the Hotel Pennsylvania.

Miss Sunen's address is No. 465 Lexington avenue which is the headquarters of the Travelers' Aid Society. She was born in Barcelona, Spain. Mr. Judd was born in South Africa. Both are twenty-six.

PAULINE LORD FILES ANSWER

Pauline Lord, who starred last season in "Anna Christie," has through her attorneys, O'Brien, Malevinsky and Driscoll, filed an answer in the County Clerk's office in the divorce action begun by the wife of Mitchell Harris, an actor.

Miss Lord denies all Mrs. Harris's allegations of misconduct with Mr. Harris and asks trial by jury and subsequent dismissal of the complaint.

N. V. A. GOLF TOURNAMENT STARTS

The second annual golf tournament of the National Vaudeville Artists' Club was started on Monday, July 10, when the qualifying rounds of the contest were played at the Garden City Country Club course, where the tournament is being held. Forty-six entries qualified on Monday, Hal Ford getting low score with 84.

The contestants who qualified were divided into three different divisions, according to each player's class, judged by his score. Those who qualified on Monday included the following, the score being given next to the name of each player. Where no score is stated, it is due to the fact that no card was turned in time to reach THE CLIPPER as it goes to press.

Charles Grapewin, 115; G. Lovett, 111; Buddy Walsh, 118; Loring Smith, 113; Johnny Johnstone, 93; C. Elliott Griffin, 130; E. Parkes, 103; Will H. Cook, 120; R. M. Mortimer, 123; Ernest Stanton, 103; Don Romaine, 129; Francis X. Donegan, 118; Jack Manion, 102; Howard Clinton, 100; Dave Bernie, 107; Ruben Demerest, 98; Frederick Melville, 120; Sam Summers, 107; Walter Keefe, 110; Bert Wheeler, 131; George Whiting, 95; Charles Harrison, 109; G. W. Sammies, 139; Charles Leonard Fletcher, 90; Hal Ford, 84; H. L. Watkins, 109; John Alexander, 108; Clark Brown, 102; Val Harris, 115; Pete Mack; Howard Langford, 108; Walter Huston, 102; Newton Alexander, 118; W. A. Quigg; R. G. Capron; Jack Cahill; James Plunkett; Miss Florence Newton; Mrs. Beatrice Summers; Miss Sarah Padden, 110; Mrs. Walter Keefe, 142; Miss F. Sherlock, 156; Pat Levole, 102; Tommy Hyde, 97.

N. V. A. Driving Contest was won by Jack Manion—total distance 597 yards. Three drives 202—210—185. Prize One Dozen Balls. Approaching and Putting Contest—Lady's Prize won by Miss Sarah Padden with a score of 19. Prize Half Dozen Balls.

Charles Leonard Fletcher and Hal Ford tied with a score of 16 each.

The final prizes which will be awarded at the end of the tournament are as follows:

First Division

First Prize, Martin Beck Cup; Runner Up, Alexander Pantages Flask; Consolation, Nell-Williams Co. Trunk.

Second Division

First Prize, Marcus Loew Cup; Runner Up, F. F. Proctor Trophy; Consolation, Davega Golf Bag.

Third Division

First Prize, B. S. Moss Cup; Runner Up, Wilmer Vincent Golf Bag; Consolation, Harry Schoff Brassie.

Fourth Division

First Prize, E. F. Albee Cup; Runner Up, Canadian Circuit Bag; Consolation, Schramberger, 1 doz. G. B.

Special Ladies Prize, E. Z. Pole Trophy

DURANT CUP, Low net score, to be won twice for permanent possession.

TOM NAWN TROPHY, Low score qualifying round, to be won twice for permanent possession. (Jack Kennedy has leg on same.)

"SNAPSHOTS" REHEARSING

"Greenwich Village Snapshots," a new musical revue in two acts and twenty-four scenes, is now in rehearsal at the Greenwich Village Theatre, and will open there August 1, under the direction of Paul Dupont, a young producer who has several successes in Paris to his credit. The book and lyrics are by Mr. Dupont, and the music is by Arthur H. Gutman. Larry Ceballos is staging the dance numbers, and will select the chorus today at the Greenwich Village Theatre.

The company will include a cast of Broadway revue favorites, a dancing beauty ensemble, and an octette of famous artist models. Eleven sets of costumes will be imported from Paris for the production.

PLAN TO CUT EXPENSES

Gus Hill and a number of stockholders of the Columbia Amusement Company, according to Hill, will call a special meeting shortly for the purpose of cutting down the overhead expenses of the corporation.

Hill claims that salaries paid to several of the officials of the company are too high, and other expenses should be reduced as well.

Hill, who is one of the biggest stockholders in the Columbia Amusement Company, stated Monday to a representative of the CLIPPER that if the officials of the corporation did not cut down the overhead expenses that they would have to buy him out.

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SHUBERT UNIT MOVES OUTSIDE OF EQUITY ASSN. JURISDICTION

Classified as Vaudeville Shows the Shubert Two-a-Day Productions Come Under Associated Actors and Artists of America, the 4 A's

The question of jurisdiction over the Shubert vaudeville shows now being organized for next season has never been formally introduced into the meetings of the Associated Actors and Artists of America—the Four A's—it was definitely learned this week, for the simple reason that there has never been any room for argument, as the charter of the American Artists' Federation, Harry Mountford's organization, in the Four A's clearly defines the fact that the Shubert Units will come under its jurisdiction. Much speculation has developed during the past few months over Equity's reported stand on the matter, it being generally credited that Equity looked askance upon calling the Shubert units "vaudeville."

Before the annual convention of the American Federation of Labor, which both Frank Gillmore, of Equity, and Mountford attended, it was believed that a determined effort would be made by Equity to force unionization of the vaudeville field, it being Equity's reported contention that the unorganized condition of vaudeville, especially with the introduction of the unit system, was a great danger to the organized legitimate field. It was said that Equity considered the only way to bring the vaudeville branch up to full strength was to remove Mountford and James Fitzpatrick, president of the A. A. F., from office and put in new men. Nothing was done at the convention, however, according to the statement of Frank Gillmore, made to a CLIPPER reporter.

The basic principle which differentiates vaudeville from legitimate musical revues, is that a show is vaudeville if less than eighty-five per cent. is produced from a special book. Since the Shubert units will be much less than eighty-five per cent. book, Equity cannot claim jurisdiction over them.

Shubert vaudeville under the jurisdiction of Equity would be an impossibility at any rate, as the Equity contracts specify for extra compensation, pro rata, for all performances over eight

each week, and the Shubert contracts call for fourteen shows weekly.

The particular possibility in Shubert vaudeville which frightens Equity is that the Shuberts would be able to build their unit shows into legitimate productions in case of emergency, the emergency in mind being an Equity strike in 1924, when the existing agreement with the Producing Managers' Association, to which the Shuberts belong, expires. The P. M. A.-Equity agreement has but two more seasons to run, and unless new arrangements are made, Equity will undoubtedly attempt to enforce Equity Shop upon the members of the managers' organization. In this event a strike would be inevitable, as the P. M. A. has no intention of submitting without a fight, and is building up a large cash reserve for that very purpose.

By the terms of the agreement between Equity and the American Artists' Federation all Equity or Chorus Equity members going into vaudeville must pay their usual dues to the A. A. F. As many Equity members will be in the Shubert units, Mountford's organization will undoubtedly benefit to a large extent, while the Equity treasury will suffer inversely.

SHUBERTS GET KEENEY'S

NEWARK, N. J., July 10.—The Shuberts' occupancy of Keeney's Theatre here for vaudeville will begin the last week in August. By arrangements made with Frank Keeney, who has been paid a large amount, he transfers his lease on the house, which still has five years to run. The Shuberts have obtained an additional lease of forty-nine years on the theatre from the owners of the property.

Keeney will not move out of Newark. He is at present negotiating for a lease upon the Strand Theatre, on Market street, next to Proctor's Palace. Keeney intends building a theatre of his own in the downtown section, the Strand being sought to fill in the time before its completion.

Keeney has firmly established himself in the vaudeville field in Newark, his popular priced vaudeville, forty cents being the top, always having drawn splendid business.

The Rialto Theatre, which the Shuberts purchased from Max Spiegel, was the Newark home of Shubert Vaudeville last season. It has been playing pictures since the close of the vaudeville season, and will continue as a movie house.

CARLE FOR "BLUE KITTEN"

Richard Carle has signed with Arthur Hammerstein and will be the featured comedian with the musical comedy "The Blue Kitten."

The show will open at Springfield, Mass., on August 28. The route of the production will take it to the Pacific Coast.

MIDGIE MILLER OUT OF "SPICES"

Midgie Miller is out of the "Spices of 1922" due to an accident to her knee on Thursday night.

STORMS RUIN LIGHTS CIRCUS TOUR

The Lights Club suffered losses estimated at \$5,000 with the tour of their third annual circus. Out of about ten performances scheduled, only six were given, the circus being washed out of several towns where they had been billed to appear, by rain storms. No insurance against rain had been taken out by the club.

The first performance was scheduled for New Rochelle on July 1st and had to be called off because of a storm on that day. The rain played against the club again on Monday when they were scheduled to play Great Neck. On Tuesday, July 4th, the circus was billed for Oyster Bay, where it played a matinee to about a \$40 house, and the night performance was called off because of rain. The same occurred again the following matinee at Freeport, the club's home town, but a performance was given at night and resulted in fairly good business. The next day's performance was scheduled for Jamaica, on Thursday night. This town was taken out of the route and a second day was played in their home town, Freeport, again to good attendance.

Probably the best show and the best house was on Friday night, when the circus opened a two-days' stand in Far Rockaway, which had been heavily billed with window cards throughout the Rockaways. On Friday night, in addition to the regular circus, Bee Palmer, Doralina, Lew Cody, Bernard Granville, Fred Stone, Frank Tinney, Victor Moore, Tom Lewis, Harry Talley, George McKay and the Lee Kids were present on the program, entertaining and clowning.

Saturday night, both the show and the receipts let down, the stand being in Far Rockaway. The Lee Kids appeared in the concert, Tom Dugan of Dugan and Raymond announced, and Frank Tinney showed up when the evening was almost over. William Demarest, of Demarest and Collette, dropped in about ten-thirty in the evening and was immediately put to work by Tom Dugan, who announced him as the "World's Greatest Acrobat, who will do his triple somersault in mid-air with one jump." Demarest started with his nip-ups, missing each stunt as he does in his act. They took him seriously at first, and razed him. He did a few more and then the audience started to "wise up" with the result that Dugan stated privately that Demarest was the only one who furnished laughs during the evening. Tinney sang a song which he announced for his new show, written by "Joseph Miller," called "Joe Miller" for short. He did the "Wash Me Mother" bit, with Ray Conlin, of Conlin and Glass, at the piano. Fifty members of B. F. Keith's Boys Band, lead by Edwin Tracey, appeared at all performances.

Several members of the club have contributed money from their own pockets to help meet the expenses, it is understood. The circus has been depended on every year to defray the expenses incurred by the club, and with the loss involved in this year's affair, this had to be done. The organization will be aided financially by a benefit which they will give on Saturday night, July 30th, at the Columbia Theatre, Far Rockaway. This theatre has been offered to them by B. S. Moss, and in addition to the regular bill at that house on that night, the Lights will contribute largely to the show. Seats will be sold at the regular box office price scale, the proceeds to go to the club. In this way it is expected that the Lights will receive at least \$5,000, which will go a great way toward aiding them. They are also planning a second benefit to be held during the latter part of August.

JUDGMENT AGAINST MILDRED

Mildred Harris Chaplin, movie and vaudeville star, was named as debtor in the amount of \$3,329 in a judgment obtained in the Supreme Court last week by the Chaplin Mayer Pictures Co., Inc. Suit for \$3,000 and interest on a promissory note made and delivered by the actress to Louis B. Mayer, formerly her manager, in June of last year, was begun several months ago in the Supreme Court by the plaintiff corporation, to which Mayer had turned over the note, but she put in no defense. Miss Harris, who is the former wife of Charlie Chaplin, was served with papers in the action when she played at the Riverside Theatre recently.



PORTIA SISTERS

GLADYS AND VENUS, ONLY AND ORIGINAL WORLD'S GREATEST FLEXIBLE MARVELS
We wish to announce that we have worked hard for twenty years to build up a name which has a world-wide reputation, under the name of Portia Sisters, and any one masquerading under the name of Portia in show business other than ourselves is doing so unjustly. Also the piece of business Gladys Portia does, hanging by her teeth to a rubber bit and revolving at the top of a fixed bar 15 feet high and bends her body over in this position as seen in the picture. Miss Gladys Portia is the only one who has ever performed this most difficult feat and balance with nothing but the grip of her teeth to prevent her fall, although there is an act faking this trick. We hope managers and agents will take notice that our billing is **PORTIA SISTERS**. Franklin—Coliseum, week of July 10. Jefferson—58th St., week of July 17. Riverside—Week of July 24.

N. V. A. TO ELECT OFFICERS

A meeting of the members of the National Vaudeville Artists' Club will be held on Friday, July 14, at 3 p. m., in the grand ballroom of the clubhouse, where election of officers will be held. Only paid-up members presenting cards up to date will be permitted to vote.

The officers to be voted for are president, vice-presidents, and members of the executive board. The position held by Henry Chesterfield, that of secretary and treasurer, is an appointive one, and therefore will not be included in the election. Hugh Herbert has been president *pro tem* of the N. V. A. for some time since the resignation of Edward Davis. All members have been requested to be present at the meeting.

THE CROSS KEYS CLOSING

PHILADELPHIA, July 10.—The Cross Keys vaudeville house which for several weeks has been playing stock will close on Saturday night of this week.

Mae Desmond and Her Players have had a successful engagement at the house and this week are playing "Parlor, Bedroom and Bath."

CLIPPERS WANTED FOR LIBRARY

The New York Public Library is endeavoring to collect a complete set of the NEW YORK CLIPPER. Anyone who has copies to either donate or sell should communicate with Mr. Waite, care of the Reference Department of the Library.

VAUDEVILLE

AMATEUR CAST REVUES IN TWO N. Y. VAUDEVILLE THEATRES

**Franklyn and Regent Theatres Stage "Follies" With All
Amateur Cast—Mt. Vernon Has One and Dozen Houses
Plan to Follow—Colored Amateur Act for Coliseum**

Since the success of the Greenpoint and Prospect theatres' "Follies," consisting of amateur local talent, and the presentation of such shows in two New York houses this week, namely, Moss' Franklyn, and Regent Theatres, several other managers have caught the fever, and are now arranging "Follies," "Revues," "Brevities" and other such shows to be presented at their theatres during the summer.

Proctor's Mount Vernon Theatre is also running a "Mount Vernon Follies" during this week, which has been staged by Bill Quaid, the manager of the theatre. The principals in this show consist of the winners of an opportunity contest held at the house recently for local talent. The newest type of amateur show scheduled is that of a "Dixie Frolic," which will be held at the Coliseum Theatre on Thursday, July 20. This show will be somewhat different than the others, inasmuch as it is to consist of colored performers only, all the members of the cast to be amateurs. The rage for colored shows which is now in full swing in New York, since "Shuffle Along" and "Strut, Miss Lizzie," is responsible for the idea here. Thus far the "Dixie Frolic" is scheduled for one day only at the Coliseum, but, should it be successful, will be held over for the full half of the week.

At the Fordham, Chris Egan is conducting an "Opportunity Week" during the current week. The winners of this contest, consisting of amateur local talent, are to be placed in a revue to be called the "Fordham Brevities," which Chris Egan will stage and present in August.

MOSS HEADS CHARITY COMMITTEE

R. S. Moss, vaudeville manager, heads the theatrical committee of the Federation for the Support of Jewish Philanthropic Societies, which is soon to inaugurate a campaign to raise a million dollars toward the maintenance of twenty-one institutions in New York. Others on this committee are: Jos. Leblang, ticket broker, Sam Harris, S. Jay Kaufman and Maurice H. Rose.

A music publishers' committee, of which Jay Witmark, of M. Witmark & Sons, will be chairman, is now being organized.

The committee of the motion picture division includes Arthur S. Friend, of the Famous Players-Lasky Corporation, Benjamin Goetz, of the Erbo-graph Studios, and Herbert R. Ebenstein.

Among the theatrical men who are members of the Federation are: Lee Shubert, Martin Beck, Archibald Selwyn, Edgar Selwyn, Henry Baron, Lewis Selznick, Irving Berlin, Ed. Davidow, William Harris, Jr., Morris Gest and William Fox.

KEITH OPENING DELAYED

The new Keith theatre in Cleveland which is now under construction together with a sixteen story office building, will not be ready for opening on Labor Day of this year as intended, but will open instead during the third week in September. The theatre, which has been under the personal supervision of E. F. Albee, will seat 3,500 and will play a policy of big time vaudeville for a week's stand.

The new Keith house succeeds the Hippodrome in that city which has been secured by Walter Reade, who will play family vaudeville there. The 105th street theatre in Cleveland will continue playing Keith vaudeville under the same policy.

Local revues on the style of those being held at the Regent and Franklyn this week are also being planned for the other Moss' houses, which include the Hamilton, Jefferson and the Columbia in Far Rockaway. The Proctor house managers are watching the outcome of these revues in the other houses, and, if they are successful, will undoubtedly carry out the idea in their own neighborhood.

The idea of the "Local Follies," and such attractions originated with the success of the "Amateur Nights," which have been held in various forms in all the New York houses and those in vicinity in the past two years. These started with "Dance Contests," which are still being held. After seeing the business which these local dance contests drew, the same houses put aside another night in the week for a "Do-As-You-Please Night," which is really another name for "amateur nights." Harold Eldridge has conducted the majority of these contests in the various houses affiliated with the Keith, Moss and Proctor circuits. Practically every split-week house in New York is now running a "dance" contest on Thursday nights and a "Do-As-You-Please" night on Mondays, which are known to be the off nights in attendances in split-week theatres. These have proven very successful in building up business on these nights, the average cost of such attractions being no more than \$15, prizes of \$10 being given as first prize, and \$5 as second. The amateurs in the revues which play the half or full week engagement, are not paid, and replace an act.

N. V. A. TO PLAY "SHUFFLE ALONG"

A baseball game between the National Vaudeville Artists' club team, and a nine from the cast of the "Shuffle Along" colored show, will be played next Sunday, July 16, at the N. V. A. grounds in Ridgewood. Ernie Stanton will pitch for the N. V. A., and Gus Van will catch. The batteries for the colored team have not been announced as yet. The grounds can be reached by taking the Halsey street car from Brooklyn Bridge which go direct to the park. Automobiles will reach the grounds by going through Bushwick avenue direct to the park.

Several features are being arranged for the game, among which will be the members of Keith's Boys Band, who will parade on the grounds and also play before and during the game.

SUN HOUSES CHANGE HANDS

TOLEDO, O., July 10.—E. G. Sourbier, of Indianapolis, has closed negotiations for the control of the Rivoli and Toledo Theatres at this city. The deal involves \$750,000, which is the amount paid Peter Sun of Toledo, vice-president of the Sun & James Company and Gus Sun of Springfield, president of the Gus Sun Circuit, for the stock they owned in the Rivoli and Toledo.

SHOWS AND ACTS FOR COLUMBIA

DAVENPORT, Ia., July 10.—The Junior Orpheum Circuit Theatre, at this city, known as the Columbia Theatre, next season will play legitimate attractions the first half of the week and Junior Orpheum Shows the latter part of the week. Legitimate shows have not played here since the Burtis was destroyed by fire last year.

ACTS GET ORPHEUM ROUTES

Among the acts to receive routes over the Orpheum circuit last week were "Shireen," who will open in Kansas City on July 23; Princess Wah-let-ka, who opens in San Francisco on August 13; Cook, Mortimer and Harvey, open in San Francisco on July 30; Jacobs and Yashoff Steffanoff open in San Francisco on July 30th.

Crane Wilbur will resume his Orpheum route at the close of his stock engagement in Oakland, where he is playing an eight weeks' engagement at the Maude Fulton Theatre. He is now in his third week and is putting on the plays himself. He will be supported by Mlle. Suzanne Caubet when he reopens in vaudeville.

RUTH DENIES FORMER MARRIAGE

Ruth Budd, the aerial acrobat who is suing Karyl Norman, the Creole Fashion Plate, for \$50,000, claiming that amount as damages for alleged breach of promise, denies the published report that she was formerly married. Miss Budd claims that the man who appeared with her in the act known as "The Aerial Budds" was not her husband, but her brother. He is still living, though crippled, and is not dead as reported. According to Miss Budd, she appeared with her brother eight years ago, and that she and he were children at that time.

PEARSON BACK IN PICTURES

Virginia Pearson, who, during last season, was appearing in a vaudeville sketch with Sheldon Lewis, touring the Keith Circuit, has returned to pictures, and is playing the lead in "Wild Youth," which Ivan Abramson is producing.

PROCTOR SELLS TROY HOUSE

TROY, N. Y., July 10.—The Ilium Amusement Company of this city have leased the Griswold Theatre, here, from F. F. Proctor. Benjamin Apple will be director general of the Griswold which is closed at present and will reopen the first week in August.

BROWNING SUES ACT

Joe Browning, Inc., the corporation under which the vaudeville actor of the same name transacts his business as a writer of acts, filed suit last week for \$1,000 alleged to be as royalties against Howard Lanford and Elsie Fredericks, of the act of Langdon and Fredericks.

RAYMOND AND SCHRAMM SPLIT

Raymond and Schramm have dissolved their vaudeville partnership, after working together for two years. Raymond will team up with Fred Mayo in a new act. Tommy Schramm has not made a definite decision in regard to his future plans.

EDITH HALLOR IN VAUDEVILLE

Edith Hallor, musical comedy and motion picture star, opens this week at Proctor's Yonkers in an especially written act. She will be accompanied by Joe Daly, at the piano. This is her first appearance in vaudeville.

GRACE AND BERK WITH UNIT

Grace and Berkes, who closed with "Spices of 1922" in Philadelphia, have been engaged to appear in a Schubert unit to be produced by I. H. Herk and Herman Timberg. It will be known as "Joys and Glooms."

"TANGO SHOES" FOR ORPHEUM

"Tango Shoes" has been booked for a tour of the Orpheum Circuit. The act will open at Minneapolis on July 17.

SYRACUSE POLICY CHANGED

SYRACUSE, July 10.—A change in policy at Keith's Theatre here is being inaugurated today. Instead of playing eight and nine acts under the big time policy in force heretofore, the house will play, beginning today, six acts and a feature motion picture, for a full week stand. This policy has been in operation at Keith's Eighty-first Street Theatre in New York city for some years.

The decision to change the policy of the Keith house here was made suddenly, during the latter part of last week. Whether it will remain as the permanent policy or just for the summer is not definite as yet. In all probability the theatre will revert to the big time policy in September, when business will undoubtedly be better than it has been for the past few weeks. Jack Dempsey, of the Keith Vaudeville Exchange, books the house.

N. V. A. COMPLAINTS

Eddie Coe has filed a complaint against Olsen & Johnson alleging that the latter are infringing on his act.

The Dixie-Four have filed a complaint against the Exhibition Jubilee Four, claiming that they are infringing on the "Itch Dance" done by them in their act.

Amelia Allen has filed a complaint against her former partner, Francis X. Donegan, claiming that she is no longer with the act known as Donegan and Allen and that Donegan is still using her name and photographs.

Joe Melino has filed a complaint against Van Howard, formerly of Howard, Johnson and Lessette, in which he states that Howard is infringing on the name "Melino" in his act.

ONLY ONE VAUDE. HOUSE IN FRISCO

SAN FRANCISCO, Cal., July 10.—The Orpheum is the only exclusive vaudeville house in this city. The Golden Gate, Loew-Warfield, Pantages and the Princess include feature films on their programs. The Orpheum shows eight acts while the others play but six.

SAMUELS REVIVING ACT

Maurice Samuels, who for several seasons past has appeared in "A Day at Ellis Island," is to be seen in another act next season. This act which opens in August will be the rewritten version of one of Una Clayton's acts. Cato S. Keith is rewriting it.

LOCKETT AND LYNN SPLITTING

Lou Lockett and Ann Lynn, who are playing in Keith vaudeville with a song and dance act called "At the Charity Bazaar," will dissolve partnership in two weeks. Lockett has been engaged to appear in Ed Wynn's "The Perfect Fool," which is to go into Chicago for a run.

KENNEDY IS WELL AGAIN

Vic Kennedy, formerly of the vaudeville team of Skipper, Kennedy and Reeves, who has been residing in Montana for the past few years in order to regain his health, has completely recovered and contemplates returning East to reopen his old act.

MARCUS LOEW GOING ABROAD

Marcus Loew will sail for Europe on July 18 on the *Mauretania*. His trip will be made for the purpose of securing theatres for the showing of "The Four Horsemen" and other Metro pictures.

N. V. A. SETTLEMENTS

The complaint filed by Henry I. Marshall against Lewis & Henderson for infringement on a number entitled "Baby Sister Blues" has been settled.

VAUDEVILLE

PALACE

The Tan Arakis presented their "sensational ladder foot balancing act," the ladder being balanced on the soles of one of the Japanese feet, while a graceful girl performed aloft. An interesting opening act, for it carried an element of danger for the performers as well as possible danger to our front.

Paul Nolan and Company, the latter being a girl who assisted the "Jesting Swede" in a fast routine of juggling and allied stunts, did not have a hard time of it holding the audience's attention in the second spot. Due to a lack of stalling and touch of comedy here and there, plus a few unusually clever tricks which he does well.

Dave Harris and His Seven Syncopators, gave a pleasing light performance. Mr. Harris displaying his versatile talent while the orchestra rendered several selections and accompaniment in a modified jazz style that had excellent rhythm and tempo. Toward the end of the act, the bits he has been seen in before, the bass violin clowning and one man orchestra stuff scored as usual.

In "Bits of Musical Comedy," Mae West and Harry Richman at the piano, may be credited with sharing the hit honors of the first half with Lou Tellegen. "The Belle of Broadway" did three numbers, two of which at least she has been seen in for some time. She opened with a "vamp" song, a sort of philosophic number, and followed with her best hit, that of the temperamental French prima donna, which she does in her own particular style. Her closing song, of which there were several versions, put the finishing touches on the offering, which won all the way. Miss West has presented a number of acts in vaudeville. This one is by far the best.

Joe Browning, monologist, in a "Timely Sermon," handed out more truth than poetry in some of his songs or talk, and continued with his odd and sometimes funny songs, which took up the last part of the act. His make-up, grin, and delivery get across easily enough and a good voice also helps. A clown-like face, with the dress of a preacher looks different, and is well fitted to go with his style of stuff.

The first half was closed by Mr. Lou Tellegen, who presented his one act playlet, "Blind Youth," which he adapted from the play of the same name. In support of Mr. Tellegen are Russell Clarke, Douglas Bright and Isabel Alden. Not a few of the patrons came especially to see their matinee idol, who did not disappoint them, but gave a good show. A baby-spot so hung that it could be taken advantage off whenever the time was propitious, gave Mr. Tellegen ample opportunity to display his classic profile. With the exception of Miss Alden, who has a deep contralto voice, the diction of the cast was excellent. The climax of the playlet was well worked up to and when Tellegen tells her that he will kill her the action was tense enough, and of sufficient force from a dramatic point of view. The story of the playlet is the mental and physical ruination of M. Monnier by Mme. Chadoce and his resolve to start all over again.

The second half was opened by Arnaud Brothers, whose delightful offering and method of working went over in its usual pleasing and novel manner.

Ivan Bankoff, in "The Dancing Master," with Cliff Adams at the piano and Beth Cannon as his pupil, whom he is developing into a wonderful little dancer. Most of the routine is an "original conception" of Bankoff's, who dances with a rhythm, grace and style that few male classical dancers have. Miss Cannon will surely deserve her name in larger type soon.

Van and Schenck, in the next to closing spot, scored their usual hit.

Bessye Clifford, in "Art Impressions," closed the show with an excellent posing act. M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

Whiting and Burt and Van and Corbett split headline honors, and went through their performances like headliners are expected to. George Whiting and Sadie Burt are doing for the most part, a new act. Miss Burt has had her hair "French bobbed," and if her followers thought she was sweet or pretty before, they're going to fall down and worship at her feet now. She appeared first in a dress of black lace, white black boots and white stockings, incidentally using a handkerchief with a mourning border on it. The opening song was "Stop Thief" and was followed by "Chinese Blues" from their former act. Miss Burt wearing an orange colored costume in which she was adorable. For that matter she was wonderful in all the costumes, particularly so in the white pajamas used in the successor to "Sleepyhead," this number also being done in bed. It was somewhat daring, and some narrow-minded people may call it sacrilegious because it portrays a kiddie telling the Lord in her prayers, "Lord, Ain't I Mad on You," all because He sent her mother a baby instead of the doll she prayed for. Whiting does his "Money" satire more effectively than ever, and a number to the tune of "A Young Man's Fancy," with lyrics about "Little Thoughts Just Come Creeping In" proved to be wonderfully clever.

Billy Van is funnier than ever in his attempt to tell the joke which he has on the red card, and Jim Corbett is more effective than he ever was as a straight man. A lot of new lines have been injected, all of which are screams. A gag at the finish, in which Van whispers in Corbett's ear that Ford is out front, resulted in a yell when Corbett started to apologize to Ford, saying that if he was out front he must excuse him for calling the attention of the audience to him. Then suddenly turning to Van he asked, "How do you know he's out front?" Van replied, "I saw his car in front of the theatre."

Van and Corbett held the next-to-closing spot, and were preceded in the last half by Bessie Browning, who did a cycle of character songs, in which she was assisted by Charles Harrison at the piano, and vocally in a "Chinese" number which she formerly did with Jack Denny. Miss Browning seems to be a clever character comedienne but her numbers lack punch. Perhaps with stronger material she'd show to better advantage.

"Dreams," a beautiful posing act, closed the show and held them in to much applause. They have taken the writer's suggestion about the sign with the names of the poses, with the result that a much better effect is secured. The act is one of the best of its kind.

"When Love Is Young," offered by Tom Douglas and Lillian Ross and company, closed the first half. It's a rather clever playlet of adolescent love, which drew lots of laughs. Douglas is inclined to overact and thus makes his role unconvincing at times.

It's sufficient of a novelty when a juggling act holds the third spot, but when one sees the novelty of the act offered by Raymond Wilbert, one realizes why the juggling act is spotted third. Wilbert has a clean-cut method of delivery, good material not only in his stunts but in his talk as well.

Walsh and Edwards gave an exceptionally good account of themselves in the deuce spot. The girl is very pretty and shapely, and dances very nicely. The boy is likeable and also shows up very well in the dance work. They make a great team, and would hit production very nicely.

Foxworth and Francis, a colored team, opened the show with a fast song and dance offering, the punch coming with the dance work. G. J. H.

BROADWAY

The Autumn Three opened the bill with a whistling and imitation act that was fairly well received. The opening of the turn is too long postponed and hurts the act. Also the idea of people barking at each other, and meowing like cats means nothing unless properly introduced and probably appeared ludicrous to the audience. The best thing the trio do is whistle, and their whistling numbers sent them over for a hit.

Will J. Ward was on second, and had a much easier time of it than when we, the reviewer, saw him work last week. His cycle of songs was rather well liked here, and he had little trouble in selling them for generous applause. Ward is using a "nancy" number that the writer things should be eliminated for, although it got a number of hearty laughs, it has no place in his act.

Josephine and Henning were third. Miss Josephine was remembered by those out front, for she got a reception upon her entrance. They offer a little skit of boy and girl love, with special songs and music. The turn is quietly but effectively staged, and the numbers are delivered capably. The searchlight number was out on Monday, probably because of the open doors all over the theatre, which would have spoiled it anyway. They registered strongly, declining an encore which was offered them.

Margie Coates was the biggest hit of the first half of the bill. Miss Coates, a recruit from the ranks of musical burlesque, is a comedienne of the "rough" type, who would do very well to have some special material written for her. With several published numbers she stopped the show easily on Monday, and acknowledged thunderous applause from all sections of the house. For full detail of act, see "New Acts."

Kitty Francis, the Irish comedienne, and her company followed. Miss Francis has quite a good sized company with her, and the act they offer is entertaining. It is a more elaborate version of her "society" turn, in which she portrays the part of a middle aged Irish woman who suddenly finds herself in the center of wealth and social prominence, but who can't seem to get as much joy out of life as she used to. She determines to give a big fete to serve as her introduction to the socially elect. As can be expected, she puts her foot into her mouth every time she opens it, with the result that her social ambitions are queered. Miss Francis as the Irish woman was capital, and her assistants proved capable in various roles and specialties. The act registered solidly.

The Innis Brothers, so billed because under that name the original team had acquired prominence, followed her. The taller of the two original brothers is with the act, and another man takes the place of the late departed member of the team, and does it remarkably well, mimicking not only the garments and makeup of the other but his action and voice too. They got a lot of laughs, and drew quite a hit to their credit. The act is an example of almost pure, unadulterated hokum, the kind that goes, and they do as well as can be expected with it.

Daly, Mack and Daly, two men and one girl in a novelty skating turn, closed the show, and did it snappily. One of the men clowns around a bit on the rollers while the other does a series of fast whirlwind steps. The girl does very little. They served nicely enough in the last hole. Jeane Granese did not work the afternoon show, and Bob Anderson, billed for the bill, was not there. Will Ward replaced him.

"Desert Gold," a Zane Gray special, was the feature program picture. S. A. K.

ORPHEUM

The show is heavy on the comedy end this week, with the main punch carried in the first half, the second part letting down in speed, to some extent. In addition to the comedy, dancing is also featured heavily throughout the show.

The hit of the show was scored by Lester Allen in the fourth spot, and with him shifted from the first half to exchange spots with Gordon Dooley and Alan Coogan in opening after intermission, or still better, with Jack Donohue in next to closing, the show would have been improved to a large extent in speeding up the second half. Particularly the latter, because Donohue didn't do so well in that spot on Monday afternoon. Even changing Frank Gaby with Donohue would have aided, and relieved the monotony of the straight dancing offered by Dooley and Coogan, Donohue, and Princess Radjah in the second half.

Allen drew plenty of laughs with his comedy and wowed them with his dance work. Jules Buffano aided materially at the piano, incidentally servicing for a few laughs by the manner in which he was called out by Allen for encores. After running out of his own routines, Allen announced impersonations of Pat Rooney, Eddie Leonard and Ann Pennington as they would do their dances if they were he.

Frank Gaby stopped the proceedings on second. Gaby can be easily ranked with the best ventriloquial comedians in vaudeville today, not only because of his ability, but because of the exceptionally clever manner in which he delivers and has picked his material. This is in addition to the non-ventriloquial work which he does at the opening part of the act. He is the first ventriloquist we have ever heard to do an impersonation of Eddie Leonard and get the tone quality almost perfect. In the other songs his singing has tone and power all the way through, and every word can be understood perfectly.

Rubini and Diane almost wore out their welcome by doing too much. Both are clever, the violin work of Rubini being exceptionally good. The tone of his instrument, his technique, and his entire rendition of his numbers prove him an excellent violinist, but he does too much of the concert type of work for vaudeville. The second solo particularly is too long. Mlle. Diane is charming, and a delightful comedienne of the French "Chanteuse" type, but the best policy is to always leave them wanting more.

The Four Mortons closed intermission. Most of the act is new as far as songs, costumes, scenery and dances are concerned, but in the material the monologue, or rather dialogue, which Sam has been doing with Kitty for years remains. This is not a knock if the lines go as well every performance as they did on Monday afternoon, when it was "a laugh a line." Joe and Martha dance exceptionally well. Martha has bobbed her hair, and with her figure and face is one of the most beautiful girls on the stage. She has improved wonderfully in her dances, and now does side and back kicks in addition to the tap work which will soon place her at the head of the entire Morton family as a dancer.

Gordon Dooley and Alan Coogan opened the second half with the customary Dooley hokum and dance work. The act will be reviewed in detail under "New Acts."

Jack Donohue didn't do as well as we have seen him do in the past. He drew some laughs, but not as many as could be desired. A great many of the lines are blue and could be changed. His dance work wasn't up to the standard he has set. It seemed to lack the spirit he has formerly shown.

Princess Radjah closed the show doing her Oriental dancing and the iron-jaw bit with the chair in her mouth. She held them in and scored well.

The Faynes started the show with a contortion offering, the man doing the acrobatic work and the woman appearing with songs. G. J. H.

VAUDEVILLE

AMERICAN ROOF

(First Half)

This house held one of the biggest audiences that it has had in many weeks at a Monday night performance. Carl and Emma Frabel, with a wire walking act, opened the show. The couple do a great many difficult feats on the wire, and they are neatly costumed. The man's impression of Friscoe dancing on the wire is worthy of special mention and as a matter of suggestion he might close the act with it as the last trick is not strong enough to follow it. They went over nicely in the opening spot.

Crowley and Mills two men were number two. They do an ordinary song and piano act, opening with "Georgia" sung in harmony, followed by another popular number. One solos a ballad and they close with another pop double. Their voices are only fair and the pianist does not show anything. It is a mediocre turn for the small time houses.

Wheeler and Potter a man and woman have a rather neat offering. The man opens the act with a supposed run after a car which he misses and in pulling out his handkerchief he loses his nickel. While on his knees in search of the coin the woman appears reading a book and sits on his back. A line of bright talk is used here and is followed by a good eccentric dance by the man and a single comedy number by the woman. Some more snappy chatter followed and they closed with a double song and dance to a fair amount of applause.

Harry White with his blackface monologue based on that grave subject of matrimony and women succeeded in provoking much laughter from the audience. White has a good routine of talk and sells it in a pleasing manner. He closed with a number which he sang in fair voice, and for a demanded encore he did a comedy recitation.

"The Old Timers" closed the first half of the show. They include Josephine Sabel, Dan Barrett, West & Van Sicken, Imogene Comer, Andy Gardner, and a young chap whose name is not disclosed. The scene is laid in a booking office with the old timers coming in looking for work, and after a bit of talk the agent agrees to give them a trial. While they are changing their costumes he does a whistling solo and puts it over well, after which each of the old timers do a specialty. Dan Barrett started it off with a song and some lively stepping that went over big. Imogene Comer, second sang some numbers she sang many years ago at Tony Pastor's including "I'll Stick to the Ship" and a descriptive song "A Pack of Cards" and although her voice is not as mellow as it was she put them over. West and Van Sicken played their cornets fine, and Josephine Sabel stopped the act with some old songs including "Honey-suckle and the Bee" and "Bicycle Built for Two." Andy Gardner did a few bits well. They are still there and stopped the show. Why didn't Josephine do the French Doll? We expected it.

Florence Perry opened after intermission with some songs and dances making her wardrobe changes in view of the audience, and went over well, in the spot. She can hold the number two spot on two a day bills.

H. B. Toomer and Company, presented a comedy sketch entitled the "Wife Saver." Toomer has been doing this act for some time and it still is a good laugh getter. His female assistant handled her lines well and the act registered.

Steppe and O'Neil held down the next to closing spot and stopped the show. These boys are from burlesque. Steppe is a rattling good Hebrew comic who does not need crape hair or misfit clothes to go over and O'Neil as a straight man is in a class by himself.

Vee and Tully a man and woman assisted by a dog closed the show with an acrobatic offering that pleased. S. H. M.

81st STREET

There were two distinct features about this week's bill at the uptown house, and they were the unmistakable signs of real enthusiasm on the part of the audience, and the remarkable hit scored by a newcomer in the ranks of vaudeville.

Laura and Billy Dreyer opened the program with a very pretty and snappy dance offering. They have set their act beautifully and given much time and consideration to each number. Billy has developed remarkably since last the writer saw him, and his classical work is commendable. He executes some difficult cuts with almost unbelievable ease. Laura is a smiling devotee of the snappy hoofs. They were cordially and deservedly well received.

Adrian Steepie, the winner of a recently held opportunity contest at this house, held the second spot, offering a song cycle. He presents remarkable possibilities for development as a single act. He has a rich mellow high tenor voice, and a remarkably clear, true falsetto. His enunciation and diction are perfect. He opened with a popular number followed by an Irish love song. His third was an impression of a soprano singing a coloratura number, and his fourth a double voice rendition of the prison scene from "Il Trovatore." He was forced to encore and make a speech.

Saxton and Farrell offered their comedy skit "The Elopers," in which they depict a lovesick youth and a maiden who is not only love mad, but otherwise mad as well. The act is bright and clever with plenty of laughs, and is presented in a happy-go-lucky way that fits it very nicely. The finish was a big laughing surprise and sent it over for a big hit.

Harry Cooper in his songologue was fourth. Cooper, who is a performer of the old school, shows his training in every move and mannerism. Not once all through his act did he try to force a point, but gradually worked his audience into a good humor and left them with more than a smile. He talked about his family affairs for a while and soon had them with him. He concluded with a medley of old-time songs that he has been singing for the past quarter of a century or more. For an encore he offered an original number that was received with hearty plaudits.

Giers Musical Ten, a mixed aggregation of musicians, followed. They offered a musical novelty that seemed to make quite an emphatic hit with the audience. There are six men and four women in the act, and all but four of them play more than one instrument. Their numbers ranged from classical to jazz, from overtures to descriptive. In fact they embraced every kind of a number possible in the short space they were on, and then had to give four encores. That is going some for a musical act in the next to closing position, to which they were switched from closing, changing places with George Moore and Mary Jayne.

George "Snitz" Moore and Mary Jayne closed the bill. Although the position was unusual for an act of this nature, still the results justified it. Moore is a comedian whose work shows perfect mastery of his art. He is perfectly at ease in whatever he does. Mary Jayne is a beautiful miss, with a figure that would delight an eye and brush of an artist, and to cap this all, she has a very good singing voice, can dance, and makes a wonderful foil for Moore. She is truly a musical comedy queen. The act consists of some snappy cross-fire talk that goes from flower to flower and laugh to laugh. They, too, were forced to encore after repeated bows, and Moore tried to make a speech without getting tongue-tied, much to the amusement of the audience. They were the legitimate hit of the show.

"Nanook of the North," an unusual educational picture, was the feature. It portrays life in the north faithfully and in a manner which holds interest all the way through. S. A. K.

FIFTH AVENUE

(First Half)

Nestor and Vincent opened the show. In a special set in full stage, this man and woman did a lot of juggling that was up to the standard. During the act they used several mechanical devices for juggling purposes, and the comedy was wholesome and got them a share of laughter. They worked hard to send the act over and did well in the opening spot.

Ethel Hopkins made her entrance in "one," after the stage employees had laid the carpet runner and placed a chair on the stage for her use. She opened with a number of the popular style and then sang "On the Road to Mandalay." The latter number is not suited to her voice, as it is a baritone solo, and did not go over for her. She closed with an "Aria" from "Rusticana," which she sang in good voice and it registered. She has a good voice and with her second number changed would go over better than she did.

O'Neil and Flippen started the comedy end of the show off. They opened with a comedy number that they followed with a comedy dice game. This game way to a good routine of talk, a dance by one and a comedy number a la Bert Williams by the other. One of the boys comes back as a "wench," and after some more talk they closed with a burlesque waltz, coming close to stopping the show. A few of their gags have been used on several occasions at this house, but they went over just the same.

Henry's Melody Sextette is just a small time flash act. It carries a special set in full stage. One of the girls introduces the other five, one at a time, and then goes into a number with the other five playing instruments. Each one of the girls does a short specialty and a few vocal numbers are rendered in harmony, but their voices are weak, and personality is lacking in all of them, with the exception of the cellist, who has just a bit of it. They forced a few curtains here, but on small time bills the act will go over as a good woman flash.

Will Mahoney came next and stopped the show with his comedy offering. After a comedy song he did a burlesque on a ventriloquist and then sang a pop number while he did the "paper tearing" bit. A comedy number gave way to an eccentric dance put over in good style, and he closed with his burlesque on a Russian dancer. Mahoney is a comedian of merit, and each one of his gags, songs and dances went over like a house afire. He has his act timed nicely and despite the applause ended it at just the right time.

Monsieur Adolphus and Company opened in "one," with a dance by the man and one of the women. Going to full stage, two more women are discovered in a setting representing the interior of an artist's studio. The man goes to the piano and one of the girls plays the violin. A toe dance by a petite little blonde followed, and gave way to an acrobatic dance by the girl playing the maid. A violin solo came next after which the man put over an acrobatic dance well, and they closed with a routine of fast dancing to a good share of applause. The act should have gone over better, as it has merit and deserved more.

Val and Ernie Stanton held down the next to closing spot with their "hokum" which they most certainly know how to sell. They simply got laugh after laugh, and at the conclusion of the act they stopped the proceedings for several minutes. The boys know how to humor each other's lines to good advantage, and were entitled to all they received.

Mulroy and McNeece, with a special set in full stage, closed the show with some nifty roller skating. Mulroy is fast on skates and Miss McNeece besides being a capable skater makes a neat appearance. They work fast and closed to some solid applause. S. H. M.

MAJESTIC

(Chicago)

The piano is used in no less than six out of the nine acts at the Majestic this week, which had a few bright spots. The Florenis, a man and girl, opened in equilibristic feats. Then Fred Huguen, the Welsh tenor, pleased his hearers in songs old and new.

This reviewer has seen Billy Montgomery and Manny Allen many times, but never saw them "die," which they did in the third spot Monday afternoon. With the assistance of a Miss O'Brien, the trio tried hard to get some comedy out of their nonsense, but it seemed impossible. The longer they stayed the harder it got for them, until they went off to almost no applause. Montgomery came back and made an apology.

Morton and Glass, in their offering of song and comedy called "April in Two Showers," followed and brought the audience back to life again.

The first bright spot of the afternoon was the appearance of Frances Kennedy and her infectious smile. Miss Kennedy's monologue was up to the minute and just brimful of chuckles and laughter. Her impromptu fooling was delightful and she scored big.

Joseph E. Howard and Ethelyn Clark are back again in old and new songs. Miss Clark's impersonation of Fannie Brice singing "My Man" is well done.

They liked Don Alfonso Zelay's explanation of jazz and his definition of music. He rendered two classical selections on the piano that were appreciated. Miss Juliet offered a take-off of a department store girl at the theatre which was very funny. All her impersonations received generous applause.

For a closer, Cansino Brothers and Marion Wilkens in a Spanish-American dance review, was good enough to hold the audience, although the bill was longer than usual. R. D. B.

MONROE TO PLAY THREE WEEKS

Frank Monroe has been booked for three more weeks in his act "A Modern Oldtimer," in which he made his vaudeville debut this season. Monroe will play Montreal next week, Portland, Me., the week following, and the Coliseum and the Regent, New York, for the final engagement.

His rehearsals for "Thank You," which opens at the Cort Theatre, Chicago, on August 20, begin then, which is the reason for the closing of the act.

The sketch is in demand and may be seen on the Keith time next season with another man playing the lead.

UNITED TO EXPLOIT STEEPLE

Adrian Steepie, winner of an opportunity contest held recently at the Eighty-first Street Theatre, and who is this week playing an engagement at that house, is to be taken under the protecting wing of the United Booking Offices, whose protege he now is, and be developed and exploited as a single act.

CHANDLER NOT WITH UNIT

Blanche Ring and Charles Winninger will head the "As You Were" unit which is being produced by Jennie Jacobs and Jack Morris and which play the Shubert Circuit.

Anna Chandler will not be with this unit show as reported.

BOYS SWIM IN THEATRE TANK

Two boys were discovered using the tank atop the Avenue B Theatre as a swimming pool this week. Employees of the theatre found them nude, splashing about in it. The mother of one of the boys was the complainant against them.

VAUDEVILLE

JEFFERSON

(Last Half)

To have a pretty little Hawaiian novelty offering for an opening act is not at all displeasing. Dave and Dore, man and girl, have a colorful South Sea Isle set, the former singing and playing on the guitar, while the girl drew a crayon sketch at first, and later did a Hawaiian dance.

The second spot brought a singer, who may consider herself a coloratura or lyric soprano, but who did her best to emulate the most glibulous of dramatic singers. Maud Earl, prima donna, sang a high class ballad or two, an operatic selection and a published ballad, the second version of which she sang as Galli-Curci might have sung it. The unbilled pianist plays a series of solos, and he has a fine soft touch and excellent technique.

Officer Vokes and Den, the latter a dog who pulls a perfect drunk, as usual had the patrons laughing and marveling at the cleverness of the intelligent little fox-terrier.

Lloyd and Gode, offered a fair to middling blackface song, dance and comedy act that moved along nicely after a little craps scene. Up to a certain point the boys get away with their dancing, but their steps are limited and they should be careful in trying to stick over a dance as an encore.

An act that certainly will be heard from soon is that of Allman and Howard, man and girl, the latter a pretty shapely blonde, that could sell and be half of the best of acts. The man has a fine voice and, like the girl, has a good personality. Their material is of the best for the most part and has some original touches. The comedy that went over strongest is their cave man and woman bit, done by each, proving to be a scream to the women especially.

Al. K. Hall and company scored right from the start, the tempo increased, if anything, after that, and closed to a solid hit. Hall is one of the old style burlesque comedians that still is funny and gets the laughs, which is more than can be said of a great many of the same school when they hit vaudeville with their same line of old material and makeup. In addition to being funny he really can dance. All of the gags are worked up cleverly. The burlesque jazz number, or whatever it might be termed, done by one of the girls and Hall, is one of the best bits of its kind we've ever seen. Too much could not be said in praise of the girl; her sense of humor and conscientious way of staying in character is wonderful. The dance is a knockout piece of business that will kill the audience at any theatre.

B. C. Hilliam, composer of musical comedy scores and songs, has a piano and style of his own, in rendering his own version of different songs from operettas and comedies. He is also assisted by a tenor who can sing, but who wasn't turned loose. Mr. Hilliam may be credited with good stage presence, originality and a sense of humor, but not with an over-zealous desire to work very hard, with the result that most of the audience feel that they haven't seen much of an act.

Tony Ling Foo and company, a troupe of Occidental folk, made up as Chinese, with a very ordinary and poorly done repertoire of magical and slight of hand stunts. M. H. S.

23RD STREET

(Last Half)

La Vere and Collins opened the show. This man and woman opened with a number which they sang in fair voice. A bit of chatter followed, the man talking with a French dialect. After the chatter they went into a routine of hand-to-hand acrobatic work, with the woman doing the understanding. She handled her work in a remarkably clever manner. A few gags are used by the couple while they are working and the gags are well chosen. They did well opening the show.

Matt and Chas. Shelvey opened with a number that gave way to a double soft shoe comedy dance. Some talk followed, but is a little weak. Following the talk they went into some acrobatic work. One of the boys is a clever contortionist and does quite a lot of good work, while the other acts as the understudy. They closed with a double dance to three bows. Both these boys can dance well.

Lillian Foster and Company came next in a comedy sketch. Miss Foster is an artist of merit. She has an abundance of personality and knows how to use it. The delivery of her lines is up to the standard, and she knows how to wear clothes. She is assisted by two men in the act, both of whom handle their lines in a creditable manner. The story is one of those husband and wife affairs and the situations are laughable, and had no trouble in attaining their purpose at the Thursday night performance. The act can please on any bill.

Mel Klee held down the next to closing spot in good style. He opened with a comedy number and then went into a monologue that was overflowing with bright material. He got laugh after laugh, and stopped the show cold for several minutes even after he had granted several encores. Klee should eliminate that "make me recite" gag, as he has ability enough to go over without it.

"Stolen Sweets," a flash act, composed of three men and five women, closed the show. The act is merely a small time flash. There is nobody in the offering that has a voice and therefore the numbers do not go over. The comedy is lacking and, in short, it is just a small time act. S. H. M.

5TH AVENUE

(Last Half)

Andrews and May presented their novelty, "The Wonder Act," opened the bill. This turn, while it is novel, and holds many possibilities, is, in our opinion, poorly presented, for it failed to arouse the interest or enthusiasm of the audience, as such a scientific demonstration, mystifying as it is, should have.

Will J. Ward, who when last seen by the writer was working with a number of girls, is now on his own, and offering a rather pleasing little single, with only one spot that should be deleted. "He's a nice girl" is what we have reference to. It spoils an otherwise enjoyable single offering. Ward sings and plays well, and tells stories likeably. He scored nicely in the deuce spot.

Langford and Fredericks were a distinct hit. This act keeps them laughing and amused from the very beginning. Langford is one of the best light comedy juveniles in vaudeville, and works in a manner that is sure to win favor. Miss Fredericks is a dandy foil for him, and looks prettier now than she ever did. Material and Personality plus assured them of success.

Jessie Reed is a good looking girl, who sings a la "coon shouter." She is in for the same suggestion as Will Ward. Cut out the "My Home Town" number about the boy who makes the men tip their hats when he goes by. She put several popular numbers across nicely, and encored with a plea for the soldiers' bonus.

Nat Nazarro and Company, including Buck and Bubbles, stopped the show. The two colored boys improve under Nazarro's tutelage all the time. Showmanship is evident in every move made by the four people in the act. It was a genuine show stopper.

Paul Nolan, the comedy juggler, and a female assistant offered a novelty juggling act that won approval. Nolan is clever and works with an abandon that adds much to his performance. He is doing some clowning now, and we wouldn't be surprised to see him doing an Edwin George before long.

Lyons and Yocco, reunited, offered their musical act with good results, starting rather slowly, but finishing up strong. These boys are good musicians and singers. The harpist is exceptionally clever at manipulating his instrument.

Fifer Brothers and Sister have a neat, rapid fire dancing act that fitted very nicely in the closing position. Their work, which under other conditions would have been perfect, was marred by the music that the orchestra attempted to play. It seems that dancing is especially plagued this way. Had their music been played properly, they would have done much better than they did. S. A. K.

HAMILTON

(Last Half)

The show for the last half of the week was a better one than has been seen here in quite a few weeks. The Portia Sisters started proceedings with an offering of contortion and equilibrium, doing some exceptionally good stunts in those lines. The closing bit, done by one of the girls, combined contortion, iron-jaw and equilibrium work in one of the hardest tricks we've ever seen.

Larry Comer, assisted by a pianist, held the second spot with a cycle of published numbers, and for his finish did a special melody about a poker game, which another act has also been doing for several years, this latter being a two-act. Comer is a nice looking chap, sings pleasantly, but doesn't utilize his personality to its full value. He has a strong presence which could be made more use of than Comer makes of it. Incidentally, it wouldn't be a bad idea for him to discard the full dress and wear either tuxedo, or even street clothes. It will take away the stiffness from his appearance and make him more natural.

Cahill and Romaine did their "wop" and blackface comedy turn to big laughs. The boys have been doing this act for several seasons now, and it seems to be as good as ever in entertainment value.

We thought we had seen the acme of sensationalism in casting acts when we saw the Four American Aces, but that was before we had seen the Lamys. These four chaps do stunts on the bouncing mat and casting apparatus which places them above any act of its kind. And this is no reflection on other acts which do this sort of work, for the stunts done by the Lamys are nothing short of marvelous. A young lady is also with the act, who plays the harp, and plays that instrument excellently.

Mae West, with Harry Richman, almost stopped the show. The offering has been reviewed and commented on favorably in these columns many times. The one objectionable gag about, "You're one of those guys who kisses and tells," is still in and should be eliminated. It's funny that when a chap can play the piano in a manner worth hearing, he does no solo. But Richman makes up for that with his songs and his accompanying Miss West.

Lou Lockett and Ann Lynn closed the show with their song and dance revuette, called "At the Charity Bazaar." Both are clever dancers, and Lockett makes an ideal juvenile for a production with his singing and dancing. G. J. H.

Edith Taliaferro opens her new season in vaudeville at the Orpheum, San Francisco, on July 17. She will again be seen in "Under the Same Old Moon."

STATE

(Last Half)

Nat Burns opened the show with a dancing specialty. He started off with a special number, which he followed with a bit of talk that gave way to various styles of dancing. He wears wooden shoes throughout the entire act, and between each dance he uses a gag or two. He is a dancer of merit and his talk is well blended together. Opening the show, he had no trouble in going over.

LaForge and Mansfield, two women, were number two. One of the women plays the piano, while the other is a violinist. They opened by rendering a classical selection, which was followed by a piano solo of the semi-classic type. Their closing number was a melody made up of numbers from musical comedies, and popular and Southern melodies. Both are accomplished musicians, and their offering was appreciated.

The Dublin Trio, two women and a man, came next. One of the women plays the harp, while the other woman and the man do the singing in the act. After opening with an Irish number, the woman vocalist sang a classical number, which was followed by a harp solo and a vocal solo by the man, who has a pleasing voice. They closed with "Maggie," with the vocalists made up as an old man and woman. The act pleased. With a few changes this act would go over in the two-day houses.

Salle and Robles stopped the show. These two boys are exceptionally clever performers. Differing from other blind artists, Robles does not look for sympathy, but goes over on his merits, and as a matter of fact, no one in the audience knew that he was devoid of his eyesight. Salle is a capable straight for him.

Jack Strouse, with his offering entitled "Over the Phone," came next, and he, too, stopped the entertainment for several minutes. Strouse has a good line of material and he knows how to put it over in a manner that did not miss a laugh. His voice is up to the standard. As the act stands it is a typical two-day offering that will please on any bill.

Charlie Ahern Troupe, with their comedy bicycle act, got plenty of laughs. Ahern is not doing much bicycle riding, but is doing a lot of hokey comedy which the audience "ate up" at the Thursday matinee.

Don Valerio and Company closed the show with a wire-walking presentation. Valerio is assisted by two shapely women, who also are clever wire walkers. The act pleased. S. H. M.

KEENEY'S

(Last Half)

Malinda and Dade, who opened the bill, were billed as a colored comedy offering. Well, there was a little comedy, but for the most part it was dancing, and talking about your steppers, this little colored girl can do anything any of them do. They danced the show into a nice opening, creating an atmosphere of contentment for other acts to work upon.

Marks and Wilson, who occupied the second position, had things their own way. They offer an "interruption" act, that is full of good laughs. Marks' performance has improved since the writer last saw him, in Danville, Ill., and he works much smoother and better now. Miss Wilson is a delightful little thing who looks like she just stepped out of one of Nell Brinkley's drawings. They scored a laughing hit.

Thadma, "The Miracle Man," was third. This is an mechanical doll offering. It is one of those acts you'd swear was being done by a man, so perfect are the movements, you hardly believe a doll could go through them, and yet at the conclusion the presenter took the entire thing apart, scattering the parts all over the stage. It not only amused the audience, it mystified them deeply.

Grindell and Esther were fourth. This is one of those comedy acts that depend upon contrast of physical proportions for effect. The man is a human skeleton, and the girl a normally well built miss. She has no singing voice, and the comedy is weak. They got a few laughs. Physical contrast is not enough in itself to insure a laughing success. They need material.

The Althoff Sisters offered a singing and piano act that was rather favorably received. The girls should secure new numbers, and put a little more life into the act. The pianist is hardly in the picture at all. The singer fails because her entrance is not appropriate with her style of work, and the numbers are too old. New numbers and more life would help them a great deal.

Ben Bard and Jack Pearl were the hit of the show, and never has the writer seen a show so completely stopped at this type of house. It was necessary for the closing act to be postponed until they took an encore. Pearl is one of the fastest comedians on the board, and his work is sure fire. Bard is a good straight man.

Sensation! Togo closed the show with an exhibition of juggling skill, and a new twist in rope walking. He has a rope stretched from an upper box to the stage. It is a ship rope, and upon this he walks up to the box, and slides down to the stage. He closed the show with a bang.

"Find the Woman," with an all-star cast, was the feature. S. A. K.

Reed and Blake are vacationing at the West Shore House in White Lake, N. Y., and will open in vaudeville on September 1 under the direction of Abe Fineberg.

COLISEUM

(Last Half)

The show was rather slow for the first part and with the latter three acts picked up rapidly. The attendance was very good on Thursday night.

The Autumn Trio were the openers, doing imitations of birds, animals, fowl, trains, ships, etc. The majority of these were very good, and some were just fair.

Harry Cooper is supposed to be in his home neighborhood in this house, but even Cooper's neighbors, if there were any in the audience, couldn't bring themselves to laugh at his material. The singing end of the act is pleasing, but the talk is old. There is absolutely no reason for Cooper going backwards instead of forward, but unless he does secure new material the time will soon arrive when he would even be a good act for the number two spot.

Swift and Kelly didn't go as well as we have seen them go in the past. The pair are clever, and the material is good, but seemed to be over the heads of the audience until the latter part. Mary Kelly has changed her vocal solo from the "Dream" number to a published one, which is not as effective. The one formerly used should be retained, not only because it is a classic, but because it served Miss Kelly so much better than any of the others which we have heard her do.

Franklyn and Charles stopped the show cold after their acrobatic work. The boys scored also on the merits of their dancing and comedy and burlesque "Apache," getting big laughs all the way through.

Another act to tie up the show was Marino and Martin, which bids fair to become the standard "wop" comedy act of the Keith circuit. Considering that Tony Martin has been an "audience act" all his life, and is no longer working off-stage, he is to be given credit for making good here. The makeup on the boys is perfect, and the material contains a laugh for every line and piece of business. Marino's voice is shown to good results in the singing, while Martin handles the piano excellently in a small bit. The act consists mostly of talk, all bringing in big laughs.

The Tan Arakis, a Japanese troupe, did some exceptionally good Risly and acrobatic work in closing the show. G. J. H.

NO PROGRAMS IN MOSS HOUSES

The publication of programs has been discontinued in the Moss theatres for summer. This decision affects the Regent, Jefferson, Franklyn, Coliseum, Columbia and Hamilton theatres, the latter being known as a Keith house. The expense attached to the printing of programs was considered an unnecessary item during the summer. In the Proctor houses programs never were printed, enunciators serving the purpose all year through.

LIBERTY THEATRE FOR VAUDE.

CUMBERLAND Md., July 10.—Thomas Burke, owner and manager of the Liberty Theatre here, has closed the house for the purpose of having it renovated. The Liberty formerly played pictures, but with the opening of the coming season it will play six acts of vaudeville in conjunction with photoplays. The vaudeville will be booked by the Keith office.

WALSH AND EDWARDS TO SPLIT

The vaudeville act of Walsh and Edwards, this week at the Riverside Theatre, will split at the conclusion of the engagement. Miss Walsh was to be featured in an act of her own by the late William Rock, who was writing it and planned to produce it, but his sudden death upset the plans. Mr. Edwards is going in an act by Andy Rice.

JACK DEMPSEY BACK

Jack Dempsey, of the Keith Vaudeville Exchange, who books the majority of the Keith houses in the Middle West, returned from his vacation last Thursday. He has been to Monroe, N. Y. William McCaffrey, assistant to Dempsey, left Monday for his vacation. He will go to the Thousand Islands.

FRED ARDATH FOR UNIT

Fred Ardath has been placed under contract by William B. Friedlander to appear in one of the units he will produce over the Shubert circuit during the coming season.

VAUDEVILLE

FARRELL AND OWENS

Theatre—125th Street.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Farrell and Owens have the conventional singing two man act, and put it over rather nicely. The one big fault in the act is the "nance" number and bit done by Owens. This should be eliminated. It isn't funny as done, and will offend a number of people who are sophisticated enough to understand it. The act could stand another number quite well, and to bear out the writer, the "nance" bit didn't get a laugh or a ripple of applause all through.

They open with a novelty song, followed by the nance number, after which comes a Russian comedy song, then a solo ballad by Farrell. They conclude with a double "kid" number, and a dance by Owens. Owens dances very nicely, and sings pleasingly. They would do well to insert several new numbers in the act and pay more attention to their harmony. They show possibilities of developing into a small time feature act and with improvement could fill an early spot in the better houses. We might also suggest that Farrell wear a turn down collar, and Owens a smaller bow.

S. A. K.

MARKS AND LEONARD

Theatre—23rd Street.
Style—Comedy.
Time—Eighteen minutes.
Setting—One, plain.

Joe Marks and Mae Leonard, are, we believe, the products of burlesque. Marks is a comedian of the Hebrew style—fast but rough, material, sure fire, delivery, very good. That is about the best way to describe his work. Miss Leonard is a large woman, who possesses a good figure, and makes an excellent foil for Marks.

The material is of the kind that is bound to get laughs, most of it being rehabilitated, sure fire gags that have seen service before, but which in their new guise, are nevertheless good. We have only one fault to find with Marks, and that is his use, infrequent as it is, of Jewish expressions. It is not the nature of the expressions used, but the misunderstanding that they are likely to cause that is objectionable in this case.

The act is a sure fire comedy turn that should find little trouble amusing them anywhere. Both people have nice personalities, and dance well. On the whole a likeable comedy turn. S.A.K.

JACK COLLINS & CO.

Theatre—125th Street.
Style—Musical sketch.
Time—Fifteen minutes.
Setting—Interior.

In a special setting in full stage, Collins and his company are presenting a musical sketch, which he has entitled "Dear Doctor," but which is nothing other than the old bit done year after year with burlesque shows and commonly called "The Doctor Shop." Collins is assisted by a man and three women in the act. Several musical numbers are delivered by the woman and the straight man, while Collins holds up the comedy end of the offering. With a sure-fire laughing bit such as the one the act is based on Collins seems to have no trouble in getting laughs. Of course he knows how to deliver a line in order to get a laugh. The straight man has a fair voice. The girls dance well and one of them has a good voice.

In the three a day bills, the act can hold down a spot and do well.

S. H. M.

NEW ACTS AND REAPPEARANCES

GLENN ANDERS AND CO.

Theatre—Hamilton.
Style—Playlet.
Time—Twenty minutes.
Setting—Special, three.

Glenn Anders has been absent from vaudeville for quite a time, during which period he has been appearing in legitimate productions. When he was in vaudeville he appeared in support of various headliners. Now upon his return he appears at the head of his own act, and has chosen a most appropriate vehicle in which to make his return. He is assisted by two people in presenting his playlet, "The Letter Writer," by S. Jay Kaufman and Marc Connelly, under the direction of Lewis and Gordon.

The act deals with a young fellow who is desperately in love and who cannot propose, because every time he is in the company of his beloved he becomes speechless. He goes to a specialist in letter writing asking him to write a letter of proposal. The professor tells him to act as his assistant for a short while and he will learn how to write his own letter. While acting as assistant letter writer, the young man has the task of helping two people out of their difficulties, the first a modern young flapper, and the second an elderly woman. In his interest in both of these, he forgets his bashfulness, and finds himself in full command of all his faculties. The third person to ask his aid is none other than the girl he loves. He manages to keep her at a distance, until finally unable to control himself he tells of his love, and then we have the happy ending.

The skit is exceptionally clever in construction, and was written for the purpose of providing a vehicle for a light comedy juvenile. Anders could not have secured better material anywhere. It fits him to a proverbial tee. The little lady who assists him is as clever as they come, and her enactment of three divergent roles stamps her as an actress of versatility and ability, beyond question. We do not know her name, but she deserves equal honors with Anders in billing, etc. The man plays his part well, but has not much chance to show his ability.

S. A. K.

"STEPPING SOME"

Theatre—City.
Style—Dancing.
Time—Sixteen minutes.
Setting—One and full stage (specials).

Five girls, one a soloist, and one man, offer this dance act, for some reason billed as "Stepping Some," although the dances for the most part are anything but on the jazz type which the billing would lead one to believe.

The soloist opens the act in one in a "Pagliacci" clown suit and incidentally states that she is not that person, and goes into the opening song. The first dance number was a waltz done by the four girls and the man in colonial costumes and wigs. A solo dance by the other girl, featuring some toe-work followed and an Oriental by the four girls and the man came after. The fifth girl did a dandy clog, followed by a dance number by two of the girls. The man did a Russian ballet solo, which contained little unusual except in pirouettes, on which he was very good. A fast Spanish number was used for the finale. The man should wear either a heavier shirt, or something underneath the light silk shirt he wore when reviewed, for it was possible to see his entire body through it.

The dances for the most part are done well. The act should do nicely as a flash for the small time.

G. J. H.

AL BURT'S ORCHESTRA

Theatre—City.
Style—Orchestra.
Time—Fifteen minutes.
Setting—In "four" (special).

The orchestra, a nine-piece combination, arrived recently from Philadelphia, where it played an extended engagement at the Adelphia Hotel. Either the "Sleepy City" dance patrons are consistent with the alleged slow motion antics of the Philadelphians, or the orchestra adopts an entirely different tempo when playing on the stage. In fact, at times there was no tempo worth mentioning.

No attempt to be different than thousands of other combinations is made by the Burt Orchestra. The men make a drab picture for the most part. All of the selections played seemed to be straight arrangements with a few tricks here and there, with the brass always featured, especially the cornetists, who outshone the rest of the musicians. Just when a selection gave the saxophonist a chance to shine for a few bars, the cornet would take the lead again, and so spoil any chance of the selections having a little variety to them. The cornet player is there, of course, but it appears as though he were the only good musician in the combination that the leader allows to be heard above the rest. And again the songs played, with one possible selection, are far from being up-to-date.

It seems as though the leader is a little slack at times in holding his men together and apparently careless as to their work. They certainly are capable of playing better than when the act was reviewed; a little pep and determination on the players' part, with a few good arrangements, will make all the difference in the world.

M. H. S.

REILLY, SENEY AND REILLY

Theatre—Regent.
Style—Singing, comedy.
Time—Fourteen minutes.
Setting—In one.

A male trio, doing a routine of songs, with some talk and a dance bit intermingled. All three appear in tuxedos, and in the singing, do fairly well with the harmony numbers. The solo numbers are weak, especially the one done by the chap who delivered "Old Irish Mother of Mine." His voice was off-key all the way through, missing entirely on the high notes.

The talk is small time, in fact the entire act is. For the pop houses they will do nicely. Among the bits is the "On the mule we find" verse done by Basil Lynn some seasons ago. The boys were somewhat awkward in their actions, but with a little work may get this out of them.

G. J. H.

JOE ROBERTS

Theatre—City.
Style—Banjoist.
Time—Twelve minutes.
Setting—In "one."

Far above the average is the musical offering done by Mr. Roberts. His banjo solos have a touch of originality and are consistently good; for he has style and technique of his own.

He opened with an overture, and followed with several other selections, on one occasion giving an imitation of two instruments being played at the same time. For a closing number he played a selection with a trick arrangement, of which the audience demanded an encore. Makes an excellent act of its kind for almost any bill.

M. H. S.

"THE OLDTIMERS"

Theatre—Metropolitan.
Style—Sketch with songs.
Time—Sixteen minutes.
Setting—Special.

This act is another of the popular "oldtimer" offerings which vaudeville audiences seem to like so well at present, and of the many seen the past season this is one of the best.

It is by James Madison, and in it are featured such well known artists of twenty years ago as Josephine Sabel, Imogene Comer, Andy Gardner, J. R. West and Ida Van Siclen, Dan Barrett and Rube Walman.

The opening scene is that of a booking office, with the oldtimers seeking work and complaining of the vogue for the newcomers, who, despite their lack of talent, are getting all of the engagements.

In the midst of this, the office manager enters and offers them work if they will demonstrate that they still possess their former entertaining ability.

This gives opportunity for Dan Barrett to display that despite his seventy or more years he can still sing and dance; Imogene Comer, whose voice seems as fine as ever in her career, rendered a song cleverly and for an encore a medley of her oldtime song hits. West and Van Siclen did their musical act, and Josephine Sabel, now with hair of gray, sang a number of her old successes. Her former entertaining ability has remained, and the audience joined in the choruses of her numbers and seemed to never tire of hearing her.

Rube Walman did some good whistling, and the entire act from start to finish is genuinely entertaining. It will do as well on any bill as it did here.

W. H.

AL. H. WILSON

Theatre—Jefferson.
Style—Monologue.
Time—Fifteen minutes.
Setting—In "one."

Mr. Wilson has a fair line of stories and gags, plus a couple of songs which he delivers in a style that holds the interest throughout. Most of his monologue concerned the dictionary and some useless words in it, such as "beer," "mother-in-law," etc., and dilating on the words. Opening with a song about women, with dictionary in hand he followed with the useless words, a song, stories new and some not so new, and another song with which he closed, using prohibition as his topic. In telling his stories he gave some variety to them by changing from German to Irish, etc., being equally versatile at either dialect. His voice is pleasing, and he goes over quite strong once he has the house with him.

M. H. S.

STAFFORD AND LOUISE

Theatre—Regent.
Style—Dancing and singing.
Time—Sixteen minutes.
Setting—Full stage (special).

The new act which Lee Stafford is now doing with a girl billed as Louise, is very similar to the one he recently was working in with, a Miss De Ross. A new pianist is with the act he is now doing, who is neat in appearance and plays well, but should change his solo from "A Young Man's Fancy" to something newer.

The routine done by Stafford and Louise included a Spanish number, a Chinese number, a ballad by Stafford, and a fast number for a finish. Louise is shapely and dances nicely, showing to good results in a solo with some toe-work. Stafford is a good-looking boy, sings well, and also dances pleasingly. They should make a good offering for the better houses.

S. J. H.

NEW YORK CLIPPER

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TIMES SQUARE THEATRES

With theatre audiences protesting at the high cost of tickets and managers and producers declaring that the present rental rate for Broadway houses and the expense of putting on a production are so out of proportion to those of pre-war days that any reduction in theatre ticket prices is entirely out of the question, the matter of ticket prices for next year is at a deadlock.

The high ticket price is keeping thousands of people out of the theatres and managers declare that a cut price will not solve the question in so far as they are concerned, as the people attracted by the lower rates would not be of sufficient number to overcome the loss.

A glance at the theatre rent situation seems to solve the question, however. It is not production cost, actors' salaries, costumes or scenery, but the enormous amount that goes to the real estate man.

An example of the prevailing theatre rents was revealed recently when bids for the lease on the Astor Theatre were advertised for. This house, one of Broadway's best known playhouses, has since 1916 been under lease to the Shuberts, who paid \$38,000 a year, a large but not unreasonable sum considering the location of the house and its reputation.

But following the publication of the advertisement for bidders for a new lease, the amount necessary to secure a Broadway or Times Square theatre was revealed. George M. Cohan bid \$75,000, Select Pictures \$90,000 and William Hurlburt \$85,000. The Shuberts are in a suit at law over the lease but this is beside the question, the facts of interest are, that the theatre will bring at least one hundred per cent more in rent than was accepted in 1916. This cost must be met and here lies the principal reason for the high ticket cost.

Times Square for some reason has been made New York's theatre center, whether it be on account of the subway or that at present it is the hub of the city's business wheel is not clear. It is a fact, however, that it can be easily reached by the subway and surface cars and this rather than

any desire of the public is responsible for the theatre center and with the big building boom that started in this section several years ago came the big increase in rent.

Oscar Hammerstein was the first to see Times Square's prospects as a theatre center and built the big New York house now operated by Loew and the Criterion on the corner below. Hammerstein was ahead of the times and with the theatre going public accustomed to the houses below 42nd street he soon got into trouble. The upward trend of the public, the subways and drift of business, however, started the building of the Times Square theatres and with their opening, the increase in the price of tickets.

The Shuberts, A. L. Erlanger, Marc Klaw, Marcus Loew and other theatre builders are convinced that Times Square is the place to build a theatre. As long as this belief prevails, rents will go higher and higher and theatre tickets will stay at their present high price or go higher.

SENSE OF HUMOR

(George M. Cohan's editorial in the Boston Traveler)

There are numberless references to a sixth sense in our common conversation. That extra number above the five which the school books enumerate is generally understood to be something psychological or intuitive. But there is error in not naming the sixth, the Sense of Humor.

Of all the valuable traits common to Americans, nothing has been more serviceable in raising our people over others in the world than their common sense of humor.

Something in our daily life, in our comings and goings and meetings, in our mental attitude during struggle and accomplishment, has brought this wonderful seasoning that courageously carries us on. It is our great sense of humor.

The one goal of every human being is to attain happiness. Whether the end sought is the gaining of riches, position, achievement or any particular success, that goal is never reached without the saving grace of humor. It softens the hard heart, keeps sympathy alive, smooths the rough road, makes easy the hard task. It places happiness within the reach of every being.

There is a threatening danger that in our excessive prosperity the sense of humor may be perverted into gayety of the frivolous variety or become cruel through apprehending comedy in the misfortunes of others. Such tainted conditions mark people of the older nations. That would be a misfortune.

About this time of year great armies of young men are being graduated from our universities. It is interesting to study the many class pictures of these universities. Such study cannot fail to bring to mind the fact that it is almost impossible to find a face among them bearing the slightest semblance of a smile. Does this indicate anything akin to a declining sense of humor?

These young men are our future great. Can it be possible that the sternness of intense study, the rigorous courses and inspired seriousness are all aimed to stifle humor in preparing these young men for the battle of achievement? This has been claimed.

The change cannot be detected, for, if it is developing, it is doing so gradually. The tastes of theatre-goers are a fair indication. Never have humorous plays enjoyed greater favor. Though there is a large public for frivolous offerings, and a small (but too large) one for the salacious, the fact remains that the better comedies enjoy the longer life.

But it is true that the rougher comedy of our father's day has little place in public favor. The gratifying truth is that the public taste now seeks more refined humor.

So we must contentedly reflect that the sense of humor in the American is as keen as ever, or keener. And we must continue giving "a smile and a kind word" to every man and "always leave them laughing when you say good-by." A sense of humor is a wonderful thing. It is everything.

GEORGE M. COHAN.

J. B. It was in 1892.

Answers to Queries

Bang—"Melbourne" was a play in four acts by Daniel L. Hart. It was produced at Elizabeth, N. J.

B. B.—"Cyc." Seymour was with the New York Ball Club in 1896.

P. F.—"The Lash of a Whip" was produced at the Lyceum, New York.

H. O. F.—J. H. Decker was manager of Primrose and Dockstader's Minsterls, when they played the Court Square Theatre, Springfield, Mass., in 1901. Neil O'Brien was with the show at that time.

Team—Frank Evans worked with Al Clements during that season.

Marsh—"When the Boys Go Marching By" was sung in The "Giddy Throng" show at the New York Theatre, by Hugh Chilvers.

Drama—"A Daughter of the Million" was produced for the first time in America at the Central Theatre, San Francisco, on Feb. 4, 1901.

S. L.—Lucille Saunders was with "The Bostonians" in 1894.

Trip.—Steele MacKay's funeral was held in All Souls' Unitarian Church, New York.

L. M.—Corinne starred in "Hendrick Hudson."

Sid—"Becket" was produced by Henry Irving and Ellen Terry at Abbey's Theatre, New York.

B. B.—"Mrs. Dascot" was produced by Kathrine Clemmons at the Fifth Avenue Theatre, New York. Maurice Barrymore was in the supporting cast.

Drama—"A Man Among Men" was presented at the Columbus Theatre, New York, February 12, 1894.

Ore—"Money Mad" was played at the Standard Theatre, New York, in 1899. Wm. H. Thompson was in the cast.

Ireland.—James O'Neill appeared as the Prince of Ulster in the play entitled "The O'Neill."

Old.—A musical farce comedy entitled "The Kid," featuring Patrice, was produced by Hays & Co. Burt J. Kendrick was the booking agent.

Menagerie.—Hagenback had an animal arena at Manhattan Beach, Coney Island. Prof. Darling and Prof. Mehrman's lions were exhibited there.

TWENTY-FIVE YEARS AGO

Harry Le Clair and Imogene Comer were featured at the Orpheum Theatre, San Francisco.

The International Vaudeville Company, under the direction of David Sabel, included Josephine Sabel, Conway and Lealand, Billy Carter, Daly and Hilton, and Johnson and Dean.

Wm. C. Dore, of the Dore Brothers, banjoists, died.

C. E. Bray became the assistant director general of the Orpheum Theatre, Los Angeles.

Curtis and Gordon and Phyllis Rankin were at Koster & Bial's Roof Garden, New York.

Harry J. Howard and Fred W. Stevens played at the Central Opera House, New York.

Charles J. Carter was the manager of Virginia Beach, Norfolk, Va.

Abelardo and Josephine Lowande were doing a two-horse carrying act.

George E. Lothrop secured the lease of the Bowdoin Square Theatre, Boston.

Rialto Rattles

MONEY INCIDENTAL

An English actor received a wire asking him what terms he wanted for playing four weeks in Dublin. The answering wire read: "Cannot consider less than four dreadnoughts and three British cavalry regiments."

DON'T HEAR OF IT

So much theatrical news is being printed in the daily newspapers now that if an actor doesn't do something wrong you don't hear about it.

LAYOFFS DIDN'T WORRY

Many performers who were working last week and woke up at the time of the storm about 12 o'clock on Saturday, must have had heart failure on seeing the darkness outside. We wonder how many exclaimed, "My G—, I've missed the matinee!"

IN THE RAIN

Scene: Stage door of "Follies" during rainstorm Monday.

Characters: Stage hands of the "Follies."

Joe Lynch: Gee, the world must be coming to an end, there's a couple of them English Janes in a taxi.

Benny: Whatdye expect in two weeks, a limousine?

THE BEST POLICY

Sign in front of the Palace: Polar Bears and Palace Patrons are alike comfortable in Hot Weather.

NOW IN OMAHA

A vaudeville actor, who arrived in New York recently after a tour of the Orpheum circuit announced that he was going to play the races until he made enough money to defray the expenses of a trip to Europe.

Asked by a friend recently, how the plan was working, he replied, "Not so good, just at present. To-night I'm in Omaha."

EASY TO PLEASE

The actor who falls in love with himself is easy to please.

MAY BE NO CONNECTION

There may be no connection; but the ex-Kaiser's book was written in Holland, and the geographies say: Holland—a low lying country.

PRODUCER WRITES TO HIS AGENT

Mr. So and So, Orpheum Sercut, Palas Theater Bldg, New York City.
Dere Mister So and So:

If you think I'm a heel or something your got another think coming. The day befoar yesterday you ast me i shud come back so i can see you and when i do such i cant not see you anyhow what the h— do you think show business is a joke, aint it? I am asting you wy i can't get a booking back for the Swede dancers which is a good act i put on my self and its a good act even if i don't get my comishuns regeler, but i like two say i have a act working so thay no i am a producer, aint it? Its a tuff brake if this bunsh of hams cant get work after the money what was spent in making this production the best thing of its kind by that naim in show business, which i think is a shaim, aint it? I am not asting you to do this what i sed because i need the money altho this is not a bad idear but they are asting me all the time are we going to work or are we not going to work and if so wen. So i hav to say i dont no and it is driving me bughouse.

Hoaping you are the same i am,
Youres dangerously,
G. Rab Commissions.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ACTORS VOTE AGAINST MGRS. PLAN TO MAKE CUT IN SALARIES

Two Propositions Made to Artists, One of a Flat Rate Cut for Four Weeks and the Other a Percentage Cut Based on Drop of Receipts

LONDON, England, July 8.—The much-talked-of salary cut proposed by the Variety managers several weeks ago, and which has been the subject of much deliberation by the Variety Artists' Federation, has at last been put to a vote by the members of the association. Albert Voyce, chairman of the association, who has been acting as mediator in the matter for both the actors and managers, has issued a special voting slip, which is being forwarded to all artists, and in which they are asked to vote on the various schemes proposed by the managers.

The proposed cut was first discussed as an alternative to closing a number of the vaudeville houses here, which were unable to meet the increased expenses, and decreased takings of houses during the current summer season, which has been exceptionally bad. Two proposals were outlined to the profession, and they were asked to accept either one of them, or close the theatres. Mr. Voyce, on behalf of his organization, and in order to settle the matter amicably, has sent a circular letter and voting slip to members of the V. A. F., with instructions to vote and return to him. His letter, in part, follows:

"In Scheme 1 they suggest cuts in artists' salaries for a period of one month as from week of June 26 to that of July 17 (inclusive). In Scheme 2 they propose that every theatre under their control should be assessed at a certain figure based on the takings of corresponding periods of previous years, and that artists should agree to accept payment according to the amount taken at the box office for the period already mentioned.

We have already pointed out to the managers that the V. A. F. realizes that it has no alternative but to send out the

aforsaid proposals to those artists concerned, and for the reason that all consideration as to salary the artist should accept, or any variation of the amount when once contracted for, is a personal matter entirely. That is why we consider the question at issue is one that should be decided by you and the other artists affected. We therefore enclose a special voting paper for you to fill in.

"The voting papers referred to, which will be held by Mr. Voyce in the strictest confidence, and will under no circumstances be permitted to leave his possession, and which are to be addressed to the Chairman, V. A. F., 18 Charing Cross Road, W. C. 2, as early as possible, are as follows:

"Scheme No. 1.—Are you in favor of a flat rate cut for four weeks for single acts (i. e., one performer varying from 8 to 48 per cent? (Write 'Yes' or 'No.')

"Scheme No. 2.—Are you in favor of a salary reduction for four weeks from 10 to 60 per cent, according to drop in door receipts on an agreed figure? (Write 'Yes' or 'No.')

Private and Confidential.

"Sign here....."

Voyce has promised the managers that whatever the outcome of the vote, he will seek further settlement of the matter by means of an arbitration board. The majority of votes received so far indicate a disinclination on the part of artists to accept either of the proposals, on the ground that they are not fair to them, although expressing a desire to help tide the business over its slump. Should a final decision against the proposals be made, a new set will be drawn up and presented for ratification.

"WAY OF AN EAGLE" PRODUCED

LONDON, Eng., July 8.—"The Way of an Eagle," which was produced recently at the Adelphi, met with only a half-hearted reception by the London critics, who were inclined to think that, although the production might prove a popular success, it was hardly as well put on as it might have been, because of the unconvincing manner in which the play was written. They were of the opinion that the piece had been spoiled by adaptation from the novel of the same name by Ethel M. Dell, who also wrote the play. The story tells of the love of Muriel and Nick, known as "The Eagle," and of their finding their real selves in a beleaguered fortress in India. In the cast of the piece, which was staged by Stanley Bell, who also designed the settings, are Clifton Boyne, K. R. Solomon, Howard Rose, Darby Foster, Godfrey Tearle, who plays the Eagle; Marjorie Gordon, who plays Muriel; Austin Camp, May Warley, S. A. Huck, Jessie Winter, Lois Stuart, Lois Carruthers, Lila Maravan, Drelincourt Odium and Leonard Upton.

FELIX PRAISES ENGLISH GIRLS

LONDON, Eng., July 8.—Seymour Felix, who staged the dance numbers of "Chuckles of 1922," the American musical comedy at the New Oxford, has much praise for the English chorus girls who are appearing in the production. He said at a recent affair that he would much rather work with them than American girls, because they learn more quickly. He said they did as well in six days as the American girl does in six weeks.

"DOWN AND OUT" PRODUCED

LONDON, July 10.—"Down and Out," a new comedy by Brandon Fleming, was produced for the first time on any stage by Harold V. Neilson, at the Playhouse, Cardiff. Dennis Neilson-Terry and Miss Mary Glynn in the leading characters are in the present cast. After a run at the Playhouse the play is scheduled for the West-End.

"GRAND GUIGNOL" CLOSES

LONDON, Eng., July 8.—The season of Grand Guignol that was introduced to London by Jose Levy at the Little Theatre, closed this week, although one company presenting these gruesome oddities is still touring. Levy claimed that it was impossible for him to meet the consorial requirements. He announced no further plans.

"BELINDA" FOLLOWS "EILLEN"

LONDON, July 8.—A new comedy by A. A. Milne, entitled "Belinda," will open here at the Globe on Monday, the 10th, for a run, following "Eileen," which closes tonight. Irene Vanbrugh and Dion Boicault will head the cast, which will include Helen Spencer, Ethel Wellesley, Jack Hobbs and Herbert Marshall.

"TROLIUS AND CRESSIDA" REVIVED

LONDON, July 8.—The Marlowe Dramatic Company, from Cambridge, is presenting a revival of Shakespeare's "Trolilus and Cressida," at the Everywoman Theatre, in Hempstead. The company has been doing capacity business at every performance.

"THE RISK" IS NOVEL PLAY

LONDON, July 10.—Capt. Alex. Aaronsohn and Arthur Bouchier presented Baron Henri de Rothschild's play, "Le Caducee," which he wrote under the name of "Andre Pascal," at the Strand Theatre last week, with the English title of "The Risk." It had been adapted from the French by Jose Levy, after playing to great success in France.

"The Risk" is a medical drama exposing the methods of certain types of surgeons, who while not exactly charlatans, but trained doctors, perform operations for their own personal gain, not only illegally, but with entire disregard for the comfort, safety or even the lives of their patients. As Rothschild is a well-known physician himself, it is supposed that he knows what he is talking about.

A feature of "The Risk," which is the eighteenth successful drama written by the Baron, is a scene showing an actual operation. Arthur Bouchier plays the Operator in the drama, and Miss Kyrle Bellew appears as the patient. Other principals are Halliwell Hobbes, Reginald Bach, Nat Madison, St. John Hamund, Carmen Nesville, Ivy Williams and Buena Bent.

PUBLICITY FOR BOBBY CLARK

LONDON, Eng., July 8.—Local theatrical writers are giving a good deal of space to the fact that Bobby Clark, of Clark and McCulloch, who are featured in "Chuckles of 1922," is of Scottish extraction and that he spent his first three days in London seeing the Tower of London, Westminster Abbey and the British Museum.

TRIES NEW BUSINESS GETTER

LONDON, Eng., July 8.—C. B. Cochran this week instituted a new idea in local theatricals by giving two "bargain matinees" at the London Pavilion and Oxford Theatre, where all seats were sold at half price. If the scheme proves successful, it will be continued.

"SUITE SIXTEEN" FOR LONDON

LONDON, July 8.—London is soon to see a new musical comedy oddity entitled "Suite Sixteen," which is being written by Arthur Wimperis and Harry M. Vernon. It is a Spanish play, and will have an early tryout in the West End. The composer of the score has not yet been decided upon.

DUKE OF YORK'S IS CLOSED

LONDON, July 8.—The Duke of York's Theatre is closed for the summer season, the production of "Pomp and Circumstance" having been withdrawn. Violet Melnote, who owns the theatre, has leased it for a long term to the M. V. Lytton Syndicate.

MOSCOVITCH AT APOLLO

LONDON, July 8.—Maurice Moscovitch will have a season at the Apollo Theatre here this winter, under the direction of Capt. Alexander Aaronsohn, who has acquired the lease of the theatre, and will manage it himself, as well as produce.

JOHNSON AND BARNES IN REVUE

LONDON, July 8.—Johnson and Barnes, two colored comedians, at present appearing in the United States, have been engaged to appear in a new revue which is being written by Harry M. Vernona and Louis Hirsh. Arthur Eames is coming from America to produce the show.

YVETTE RUGEL IN LONDON

LONDON, Eng., July 8.—Yvette Rugel, the American soprano who created such a favorable impression here last season, returned to London this week, and is appearing at the Coliseum. She is scheduled to enter a new production in the West End early in the season.

FIVE PLAYLETS SEEN

LONDON, July 10.—Five playlets were presented by the Interlude Players as their last program of the season at King's Hall, Convent Gardens. The best of the five given were two serious offerings called "A Bare Bodkin" and "The Right To Buy." Campbell Fletcher was the author of the former, in which Oliva Burleigh, Elizabeth Dudley, and Jack Boddington and Campbell Fletcher himself appeared.

Madeline White wrote "The Right To Buy," which also had a cast of four consisting of Madeline White, Ella Daincourt, Dorothy Neave and Jack Melford.

In "A Bare Bodkin," Fletcher skillfully used lines and scenes from "Hamlet" and also "Othello" in telling about an actor-author and his love affairs. "The Right To Buy" in which the authoress appeared in the leading role, told the story of a chorus girl who had taken care of a poor waitress only to find that she was cheating with her sneaking fiancé behind her back.

The other three numbers on the program, "Tact," by Austin Melford; "Three Fish on a Hook," by Marjorie F. Seymour, and "A Bag of Nuts," by Campbell Fletcher, were in lighter vein and served nicely for laughable entertainment. "Three Fish on a Hook" was given by Ethel-Hope Johnstone, Muriel Minty and J. Smith-Wright in describing the experiences of a playwright in a kidding manner, who was seeking for material.

"A Bag of Nuts" was evidently suggested by the ill-fated "Nuts In May," which was presented at the Duke of York's. In this, the tale of "three lovely liars" was told by Clive-Currie, Nora Westbury-Jones, Eric Albury, and Phyllis Rimmer.

"Tact" was supposed to be used by one of the members of the cast in getting another member out of the dilemma of being engaged to two girls at the same time, his "tactful" efforts resulting in much laughter. Bryan Powley, Jack Melford and Peggy Powley appeared effectively here.

CO-OPERATIVE COMPANY STARTS

LONDON, July 8.—A group of prominent actors have banded together to produce plays at the Aldwych Theatre on a co-operative basis. They will open on July 11 with their first production, which will probably be "The School for Scandal." Those interested in the scheme are Leslie Banks, Donald Calthrop, Frank Collier, C. V. France, Harold French, George Elton, Norman McKinnel, H. O. Nicholson, Charles Quatermaine and Frederick Worlock. Mrs. Lovat Fraser and Hugo Rumbold will design the scenery and Dion Clayton Calthrop will supervise the productions.

A popular feature of the co-operative theatre will be the return to actual pre-war prices, the management paying the entertainments tax.

Donald Calthrop said last week that the persons interested did not oppose the commercial managers, but felt that they are making a forward step in bringing at least one theatre under the control of the men and women of the theatre. They feel, he said, that there is a large public which has been driven from the theatre by too much of the merely spectacular one-star productions, and that this public will support artistically produced plays cast with able actors in all parts.

"PHI-PHI" COMING SOON

LONDON, July 8.—When Charles B. Cochran closes his week's run of variety at the London Pavilion, he will present there the much talked of and long wanted for production of "Phi-Phi," the French operetta. Fred Thompson and Clifford Gray have rewritten the book and lyrics.

ARTHUR HARRIS RETURNS

BERLIN, July 10.—Arthur Harris and Mrs. Harris are booked to sail for the U. S. on July 25.

Johnny Dooley is this week playing at Keeney's, Brooklyn.

De Lyle Alda will return to New York next week, after a vacation.

Sheila Terry will reopen her Orpheum tour in San Francisco on July 30.

Douglas and Earl are headlining the bill at Keith's Portland this week.

The White Sisters are on the bill at the Globe, Atlantic City this week.

Johnny Lorenz has been signed to appear in a Shubert unit next season.

Herbert and Dare will begin an Orpheum route in Winnipeg on August 14.

Glenn and Jenkins will sail for Europe on July 27, to fulfill European contracts.

Mary Daniel is in New York after a season in stock, for her summer vacation.

Anna Sheritt, assistant to Walter Kingsley, is vacationing in the mountains.

Eddie Herron will revive one of his old acts, opening on the Loew time on July 17.

Billy Shone, assisted by Luise Squire, is breaking in a new act entitled, "Ain't She Nice."

Harry Mayer, of the Keith press department, will leave on his vacation on August 21.

Bert Baker is entertaining guests over the week-ends at his cottage at Lake Hopatcong.

Clayton and Lennie are laying off for the summer at their bungalow at Lake Hopatcong.

Violet Barney is playing in stock at the Majestic Theatre, Johnstown, Pa., this summer.

The Mosconi Brothers are spending their vacation at Saranac Lake in the Adirondacks.

Duffy and Kellar will open for a tour of the Orpheum Circuit in Kansas City on August 13.

Joe Rolley and company have been given a route of forty-five weeks over the Keith time.

Anna Mae Bell will do a single in vaudeville. She was formerly with the Steed's Sextette.

Rube Demarest and Barney Williams will open on the Keith time in Jersey City on July 17th.

Sam Fallow, the vaudeville agent, spends his week-ends at his cottage at Lake Hopatcong.

Robyn Adair and her "Sun Kist Serenaders" are heading the bill at Keeney's, Newark, this week.

Virginia Dixon, of the Music Box Revue, was married last week to E. Jansen Hunt in Larchmont.

DuBarry Sextette will open on a tour of the Loew Circuit next week booked by Abe I. Feinberg.

Billy "Swede" Hall and his family are spending the summer at their bungalow at Lake Hopatcong.

ABOUT YOU! AND YOU!! AND YOU!!!

Lyons and Wakefield open at the Shubert Theatre in Los Angeles on July 28 with a new show.

Esther Lloyd and company will open on the Keith time shortly in a new act called "Circus-Days."

Douglas Flint is spending the summer at his farm in Olean, New York, and opens August 1 in a new act.

William Demarest and Estelle Collette opened for a tour of Keith vaudeville in Pittsburgh on Monday.

Stan Stanley has been signed by Henry P. Dixon to appear in "Broadway Celebrities" a Shubert unit.

Virginia Milliman opens a new character comedy sketch at the Prospect Theatre in Brooklyn on July 17th.

Edward Small is on his vacation spending a few days at Saratoga prior to going to Lake George for a rest.

Margaret Lawrence has been engaged to play the leading role in "The Endless Chain," a new play by James Forbes.

Rose Carter has been booked with the "Summer Frivolities Revue" at White Lake, N. Y., by Harry Walker.

John W. Vogel will arrive in New York this week to confer with Gus Hill in regard to the Hill-Vogel Minstrels.

Lola Austin and Madeline Spingler have been engaged for the Century Roof, Baltimore, through Harry Walker.

White and Mills have been booked into the Motor Square, Hotel Pittsburgh for four weeks by Harry Walker.

Morris Lloyd has been signed by Wm. B. Friedlander to appear in a unit he will produce over the Shubert Circuit.

Joseph Daly left the Adelaide and Hughes act at the Palace on Sunday to join Edith Hallor in her vaudeville tour.

Jack Labodi has been engaged to appear in a new act that Hermine Shone will be seen in shortly, over the Keith time.

Helene Davis will be seen in a new "single" in a few weeks, and will play the Loew Circuit booked by Abe I. Feinberg.

Pat Woods, booker of the Keith office, is on his vacation and during his absence John McNally is handling the books.

Ed. Fisher of the Pantages offices was tendered a dinner last week by some of the agents that book acts in the Pan office.

George "Red" McKay was the skipper at the Lights' Club entertainment at the club house on Saturday night of last week.

Milton Hockey, Meyer North and Arthur M. Brilliant left last week for a three weeks' trip to the Thousand Islands.

Ethel Teare, formerly with the Fox Film Company on the coast is now the comedienne at the Terrace Gardens in Chicago.

Laurette Taylor leaves next week for Los Angeles where she is to be starred in the forthcoming picture of "Peg O' My Heart."

Henry Santly is fully recovered from his recent operation and is now back to work in the professional department of Leo Feist, Inc.

Howard Truesdale replaces Walter Edwin in the cast of "Abie's Irish Rose" this week, playing the role of Patrick Joseph Murphy.

Edward Silton, of Chicago, has been appointed western representative for Edward Small, with offices at No. 744 South Wabash Ave.

Joe Sully, of Sully and Kennedy, went to Atlantic City, where his home is, this week, and will spend several weeks there on a vacation.

Johnny Singer and his dancing dolls, Anita Gay and Ria Melova are booked over the Orpheum circuit. They open in Minneapolis on July 16.

Frederick Tilden will be seen in the role of Count Cagliostro in "The Charlatan" when the piece opens in Philadelphia early next fall.

Freda Leonard is on her way to Los Angeles, where she will remain for several weeks before returning for her vaudeville engagements.

Jack Mandel, of the Rose and Mandel offices, left Saturday on his vacation. He will motor up through Canada and as far west as Chicago.

Raymond Metz has been engaged through Leona Stater to appear with one of the Shubert units that William B. Friedlander will produce.

Herbert Clifton, who is now in England, will return to this country in December and is scheduled to open in Keith vaudeville in Boston on January 1.

Mrs. Wallace Reid (Dorothy Davenport), is playing in vaudeville and now is on the western coast presenting a sketch called "The Blue Flame."

Lucille Lennon, formerly with Henry W. Savage, has been signed by Leona Stater to appear in Walter Scanlan's new show, "The Irish Musketeers."

Harry Pearl, western professional manager for Irving Berlin, is in New York for the summer. He is working in the local offices during his stay.

Billy Delaney of the Keith office is away on his vacation and during his absence Lester Lockwood is booking the Delaney houses that are still open.

Lucas and Inez who sailed for Europe last week, will return to this country during October. They open on a tour of the Orpheum Circuit on October 30.

Wills & Mills are back in the show business, with booking offices at No. 240 West 46th Street, where they are prepared to handle their old time customers again.

Alex Hyde and his band will entertain for a few days at the Elks' Convention at Atlantic City. They cancelled some vaudeville dates to play the engagement.

Mike Scannell, of the Colonial Theatre, New York, is spending his annual vacation at Mt. Clemens, Mich., making his headquarters at Millie Price's Hotel Cass.

Ben Marks and Dolly Wilson closed their season on Sunday at Keeney's theatre, Brooklyn, and have gone to Lake Hopatcong where they will spend their vacation.

Miss Marion, who is appearing in "Spices" at the Winter Garden, toured with the Marcus Review part of last season. Mart Randall was also with the Marcus show.

Harry Mogiloff, leader of the Russian Serenaders was discharged this week from the hospital, where he had been confined for two weeks following a nervous breakdown.

Norman J. Theiss is producing a new act in which the girls from "The Spirit of the Mardi Gras" will be seen. The Mardi Gras act will be recast with the former jazz band.

Carroll Pierce, colleague of Walter J. Kingsley in directing publicity for Keith vaudeville, will leave on his vacation which he will spend at Lenox, in the Berkshires, on July 15.

Earl Sanders, assistant to Frank Vincent, general booking manager of the Orpheum circuit, returned to the office in the Palace building on Monday after a vacation of two weeks.

Victoria Webster, a dancer, has been engaged by William Friedlander through Leona Stater, to appear in one of the unit productions he will stage for the Shuberts next season.

Edward Saulpaugh of the Wm. B. Friedlander office, is busy engaging people to appear in the four units that the Friedlander-Weber office will produce over the Shubert Circuit.

Harry Jans who was with the Leightner Sisters and Alexander last season has joined hands with Harold Whalen of "Ye Song Shoppe," and the two will open in a double act in the near future.

Harry Holman will show his new act, "The Success" after closing his season in "Hard Boiled Hampton" at Keith's Eighty First Street Theatre, New York next week. He has postponed his trip to Europe.

Wells and Winthrop with the Ernie Young Passing Parade at the Marigold Gardens, Chicago, have introduced a new comedy dance which they call a "Modernized War Dance." It is being favorably received.

Floyd Scott, director of publicity for the Orpheum circuit, went to Bermuda on Monday where he will spend his vacation. Abe Brinn, who returned from his honeymoon last week, will be in charge during Scott's absence.

The Gerald's, The Ziras, Bert and Betty Ross, Hinkle and May, Overholt and Young, Haney and Morgan, Bonnie and Berrie, Baggott and Sheldon, Helen Moretti and George Day are spending their vacation at Gerald Park, South Coventry, Conn.

Phil Baker, while playing at the Prospect Theatre last week, developed a felon on the index finger of his right hand which had to be lanced several times. Although suffering great pain Baker continued with his act, showing the bandaged finger to his audience when opening his turn and explaining the circumstances.

**TWO SENSATIONAL TRIANG.
FEATURED BY TWO SEIS**

SUEZ

A Beautiful Oriental Fox-Trot Romance

VINCENT LOPEZ

SAYS:

"I do not hesitate to say that 'SUEZ' is without a doubt one of the finest fox-trots it has been my pleasure to play; and, furthermore, its valuable Oriental flavor and rhythm is responsible for it being the ONE featured Oriental number in my repertoire."

(Signed) VINCENT LOPEZ.



VINCENT LOPEZ'S ORCHESTRA NOW CONSISTING OF:

BILL HAMILTON — SAXOPHONES, OBOE,
CLARINET AND SARRUSOPHONE
HARRY BROWN — SAXOPHONES, CORNET,
ENGLISH HORN
BOB BIER — CORNET, FRENCH HORN AND
MELOPHONE
ROBERT EFFROS — CORNET, FRENCH HORN
AND MELOPHONE

VINCENT LOPEZ — PIANO AND CELESTE
HAROLD GIESER — TROMBONE, CELLO AND
EUPHONIUM
HANK WAAK — SARRUSOPHONE AND BASS
EDDIE SCHEER — DRUMS AND TYMPANI
DAVE BEREND — BANJO
ERNST HOLST — VIOLIN

**1658 BROADWAY
NEW YORK**

TRIAN

NGE SONG AND DANCE HITS **CEISATIONAL ORCHESTRAS**

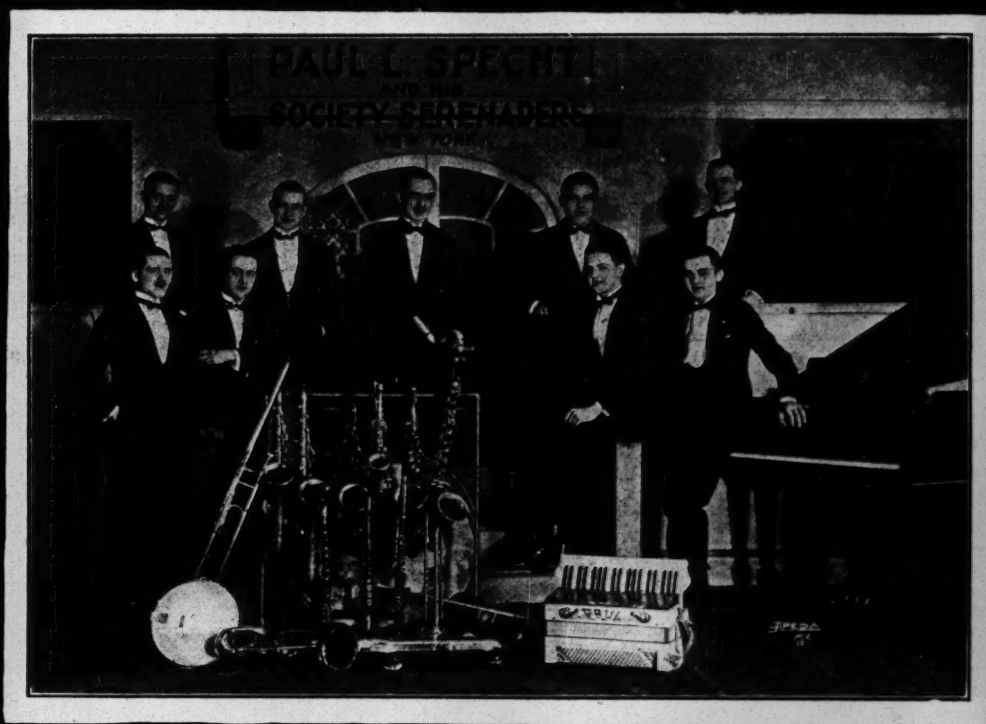
HAWAIIAN NIGHTINGALE

The Most Beautiful Waltz Song in Years

PAUL SPECHT

SAYS:

"Waltzes may come and go, but when you hear 'HAWAIIAN NIGHTINGALE' you know it's one waltz in a hundred that has come to stay, because all of us want to hear more and more of it. We never fail to score a 'hit' with it nightly on the ASTOR HOTEL ROOF, and it certainly is a genuine pleasure to play it." (Signed) **PAUL L. SPECHT.**



PAUL SPECHT'S ORCHESTRA NOW CONSISTING OF:

FRANK GUARENTE—CORNET
 FRANCIS SMITH—SAXOPHONE
 JOHN O'DONNELL—SAXOPHONE
 ARTHUR SCHUTT—PIANO
 RUSSELL DEPPE—BANJO
 RAYMOND STILLWELL—TROMBONE

DONALD LINDLEY—CORNET
 HAROLD SALIERS—SAXOPHONE
 CHAUNCEY MOOREHOUSE—DRUMS
 JAMES TARTO—BASS
 PAUL SPECHT—VIOLINIST—DIRECTOR

ANGLE MUSIC PUBLISHING CO.

MELODY LANE

COMPOSERS' SOCIETY RELENTS IN SUIT AGAINST THEATRE OWNER

Theatre Manager Pleading Financial Troubles Gets Society to Abandon Action—Results in Circulation of Story That Music Men's Copyright Protection Had Been Upset

The editors of two motion picture trade papers have announced their intention of correcting the wrong impression given by a recent story printed by them to the effect that Missouri exhibitors had won a victory over the American Society of Composers, Authors and Publishers, as a result of the dismissal of an action by the Society against a Joplin exhibitor, over the so-called music tax. After learning the true facts of the case which concerned a benevolent turn of mind of the Society, the editors said that they had been misinformed and would retract the story in an early issue.

In the June 17th issue of the Exhibitors' Herald, the following story appeared with a Joplin, Mo., date line, headed: "Dismissal of Case gives Theatre Man Music Tax Victory."

"Missouri exhibitors have at last obtained a decision in the much discussed music tax problem. The case against William Parsons, owner of the Pershing Theatre, charged with playing 'Wabash Blues', has been dismissed free from any settlement out of court and devoid of any taint of complicating circumstances. It developed that the song was played on a mechanical piano if played at all.

"Mr. Parsons denied that the song had been played. After a number of conferences with Lawrence E. Goldman, counsel and secretary of The Motion Picture Theatre Owners of Missouri, Mr. Parsons was prepared to fight to the last ditch, when the case was dismissed. This decision, it is believed, will end the burden of Missouri exhibitors so far as music tax is concerned," announced the article.

The real facts in the case as told to the motion picture trade paper editors by J. C. Rosenthal, general manager of the A. S. C. A. P. are as follows: William Parsons, proprietor of the Pershing Theatre, a three hundred seat movie house in Joplin, Mo., was requested to secure a license if he intended to continue playing copyrighted music of members belonging to the A. S. C. A. P. The request was ignored and investigators secured evidence for an infringement suit against the theatre owner, to whose notice the infringement was brought. The owner paying no attention to the notification, suit was brought in the United States District Court of the Western District of Mo.

After the action was brought Mr. Parsons wrote to the Society's attorney at Kansas City and said that he was in financial difficulties and if the suit was pressed he would very likely go into bankruptcy. He agreed that if the suit was withdrawn, he would pay all costs and as soon as business improved he would take out a license. Lawrence E. Goldman, secretary and counsel of the Missouri Theatre Owners' association, joined in the plea for Parsons and emphasized the fact that Parsons was in financial difficulties.

The Society granted the request and entered into the following stipulation at the United States Court: "It is stipulated and agreed between parties to this cause, that same be dismissed at cost of the defendant. Both parties hereto hereby waive the assessment of attorneys fees." Signed by attorneys for both sides.

ROBBINS STAFF INCREASED

Richmond-Robbins, Inc., have increased its sales and representative staff in preparation for an extensive campaign in the interest of "Burning Sands," a new fox-trot song by D. Odinas, which will be released in conjunction with a Rodolph Valentino picture of the same title. The film will be released in over two hundred and fifty theatres simultaneously.

Among the new members of the staff are Jack Fields, who has the territory in and around Atlantic City, Asbury Park, etc., and Harry Moritz who is stationed at Los Angeles. Rennie Cormack is the new Philadelphia representative, and Harry Engel continues in charge of the Chicago office.

MORE MONEY FOR MUSIC MEN

The division of money collected by the Society of Composers, Authors and Publishers, from picture theatres, restaurants, cabarets and other resorts where copyrighted music is performed for a profit, for the second three months of the year was made last week.

Members of the society received a total of \$39,000, the largest amount ever distributed for a three months' period. Class A members received \$1,095, Class B \$547.50, and Class C \$273.50.

ROSSITER MANAGER IN NEW YORK

Milton Monroe Oppenheim, general sales manager for the Will Rossiter Publishing Company, of Chicago, is in New York placing the so-called "Big Four" of his house with the leading city orchestras. Several of them are already playing "In Bluebird Land."

CAN'T STOP "JAZZ" TUNES

ATLANTIC CITY, July 10.—On the grounds that no nuisance could be proved, Vice-Chancellor Robert H. Ingersoll refused to grant the application of an injunction restraining the Music Box Cafe from playing "jazz" music to Nathan Goldenberg, who asked for the injunction. The vice-chancellor stated that the affidavits filed by Ralph Weloff and David Abrams in answer to Goldenberg's petition were sufficiently strong to create doubt as to whether a nuisance existed as claimed by the petitioner.

Goldenberg had brought action to stop the music in the cafe in the early hours of the morning on the ground that it disturbed the neighbors. Later in the day Goldenberg was arrested himself, on the charge of Hazel Romaine, a cabaret singer, that shortly after midnight tin cans and milk bottles were thrown through the window of the cafe while she was dancing, and that they came from the direction of Goldenberg's cafe next door.

NELSON SUES STASNY CO.

Edward Nelson brought suit last week against the A. J. Stasny Music Company for \$1,000 royalties alleged to be due on the song "Pretty Kitty Kelly," which he wrote. The suit was filed in the Third District Municipal Court through Attorney Harry Sachs Hechheimer. The defendant has entered a general denial and a counterclaim for \$150, alleging breach of contract by Nelson.

BENSON'S WHISTLE SONG IN SHOW

Jerry Benson's new whistle song is being sung by Georgie Price at the Winter Garden.

PUBLISHER MAKES OWN RECORD

The Handy Bros., music publishing company, will record their own numbers and manufacture phonograph records as part of their new plan to create a demand for, and test the hit possibilities of their songs. They will not record numbers outside of their own catalogue, nor compete with other record manufacturers as far as selling records is concerned.

W. C. Handy, well known as the originator of the "blues" type of song, said that the plan was part of a scheme to eliminate a waste that almost is disastrous when a song fails to go over, mainly the waste of thousands of orchestrations, professional piano copies, transpositions and special arrangements which sometimes are not used, and at other times used for but a brief period. The publisher has to print these in order to test the possibilities of his song.

Mr. Handy intends to put the money formerly used for printing what may prove to be useless professional copies, into actual phonograph records, and place the record itself before the mechanical companies so that they can see for themselves its commercial possibilities. At the same time records will be distributed throughout the country, and if a reasonable demand is created for the number then go ahead with the usual exploitation methods.

Well known colored musical directors will direct the recording, which will be done at the laboratories of a firm who are giving Handy Bros. the use of their plant. Two numbers have already been recorded by a well known orchestra under the name of Handy's Demand Creators.

NEW TRIANGLE CAMPAIGN

The Triangle Music Company will launch another Chicago campaign the week of July 8, in order to exploit their number, "Hawaiian Nightingale." They will co-operate with the Q. R. S. roll company, who have made a special release of the song (1979), played by Scott and Waters, and the advertisements on thousands of "L" stations and orchestras featuring the song will be done along similar lines as the previous Triangle campaigns, with the Okeh records, etc.

"Hawaiian Nightingale," by Anne Hampton and Vaughn De Leath, was selected by the Triangle company as the most desirable waltz number from over two thousand manuscripts that were submitted. More than fifteen thousand orchestrations are being distributed, on the back of each being a letter from Paul Specht, the musical director, whose orchestra is now playing the Hotel Astor Roof, in which he praises the number as being a positive hit.

SAXOPHONE NOVELTY RELEASED

"Saxomania," a novelty saxophone solo by Don Parker, Paul Whiteman's saxophonist, has been released by Jack Mills, Inc. Parts for C melody, E flat alto and B flat tenor saxophone and piano accompaniment are included. This is the first of a series of such solos by Parker that the house is releasing. Others to be out shortly are: "Sassy Sax," "Stutterin' Sax," "Krazy Kapers," "A Sack of Sax," "The Sax-Tette from Mills," and "Exercisin' the Buescher."

FISHER WRITES NOVELTY

Fred Fisher has written a new, fast fox-trot song, entitled "That Toddlin' Town, Chicago," which he is making the number one song of the house. The tune is unusual for dance arrangement and the lyric different from anything Fisher has done in the past.

BERNARD OPENS IN LONDON

Peter Bernard, American actor and song writer, has opened a music publishing house at Palace House, No. 128 Shaftsbury avenue, London, where he will handle several American numbers besides his own compositions.

MUSIC MEN WIN SUITS

Federal Judges Augustus N. Hand and John C. Knox of the United States District Court of the Southern District of New York, found several judgments of \$250 damages, \$100 counsel fees and costs in favor of local music publishers in their suits for infringement of copyrighted music against five motion picture houses and one restaurant in New York City.

The suits were brought by The American Society of Composers, Authors and Publishers in behalf of the publishers who are members of the Society. Nathan Burkan, general counsel of the Society represented the publishers.

The specific judgments, each for \$250 damages, \$100 counsel, and costs which may vary, are: M. Witmark & Sons against Walter Rosenberg of the Savoy Theatre, No. 112 West 34th street; Irving Berlin, Inc., against the City Restaurant Corporation (Bluebird Res.); M. Witmark & Sons against Salvatore Trusci, Empire Theatre, No. 517 Ninth avenue; Jerome H. Remick & Co. against Mass. Amusement Co., Lucky Star Theatre, 79 First avenue; Waterson, Berlin and Snyder against Eugene Schoer, Atlantic Theatre, No. 238 West 116th street, and Jerome H. Remick & Co. against Aciermo Amusement Co., Atlantic Garden, 46 Bowery.

A considerable number of other infringement suits are still pending and judgments are expected to be found against the defendants. Additional suits will also be filed shortly by the A. S. C. A. P. in behalf of its members whose copyrighted works are being infringed on by resorts playing the music for profit without paying a performing rights fee.

RICHMOND OUT OF HOSPITAL

Maurice Richmond, president of the Richmond Supply Corp., left the hospital, where he had been confined for the last three months as a result of a nervous breakdown, and is now spending a quiet two weeks at his home in Hollis, L. I. He expects to be back at his office in the Bush Terminal building in about ten days. Although he is fully recovered he will not take an active interest in his firm until that time.

Mr. Richmond's breakdown came soon after he returned early last Spring from an extensive sales trip. He went to the hospital and left before he was fully recovered, with the result that he had to return again.

In the meantime, Max Mayer, secretary of the organization, proved equal to the occasion, and in the absence of Mr. Richmond piloted the new jobbing house through a successful season and put it on a solid foundation. Mr. Mayer declared that the month of June was an unusually good month for them, and that from present indications July would prove equally good. Two songs in particular, he said, helped to pull music handlers through a slump, "Stumbling" and "Three o'Clock in the Morning" being the tunes—especially the former.

FIRST GOLF SONG RELEASED

"The 19th Hole," the first sportsong written for golf enthusiasts has been released by Leo Feist, Inc.

Novel in title, subject, and lyric, the song is in big demand among singers.

FEIST SONG RELEASED

Leo Feist, Inc., has just released for orchestras their new number, "Why Should I Cry Over You," a follow-up on "I'm Sorry I Made You Cry," by Ned Miller and Chester Cohen, of Chicago.

COX FEATURES TWO

Harry Cox, conducting the orchestra at Biggott's Park Inn., Spring Lake, N. J., is featuring "Kiki Koo" and "Bombay" this week.

BURLESQUE

BIG CASTS FOR COLUMBIA SHOWS

16 SHOWS' ROSTERS COMPLETE

The following rosters have been announced for Columbia shows for next season:

Irons & Clamage's three shows are: "Town Scandals"—Harry "Hickey" Le Van, Johnny Hudgins, Johnny Crosby, Floyd Wright, Annette, Germaine and Paula Le Pierre and Lettie Bolles. Dick Zeisler, manager.

"Temptations"—Don Clark, Danny Murphy, Joe Stanley, Two Brownings, Dolly Marlowe, Joe Yule, Sedal Bennett, Rose Chevalier and the Dancing Leverages. Ed. Edmonson, manager.

"Talk of the Town"—Arthur Laning, Frank "Rags" Murphy, Charles Fagan, Sam Bransky, Paul Cressy, Cheska Du Pont, Trixie Butler, Jessie McDonald, Jack Henderson, and Snow and Campbell. William Truehart, manager.

Hurtig & Seamon's three shows include: "Bowery Burlesquers"—Billy Foster, Frank Harcourt, Frank Martin, Mary Kelly, Libby Hart, Kitty Glasco and Spencer and Rose.

"Greenwich Village Revue"—Ray Read, Tom Senna, Ward and Bohlman, Gertrude Weber, Elinor Wilson, Margaret White, Cecile Fanlette and Don Valerio.

"Social Maids"—Niblo and Spencer, Johnnie and Anna O'Donnell, Jimmy Connors, Tenny Hilsen, Juliette Belmont and a musical act. Manny Rosenthal, manager.

"Step On It"—Harry "Dutch" Ward, Rubini and Rosa, Sonia Meroff, Lew Dean, Fay and Florence, Edith La Mont and Corinne Arucklee.

James E. Cooper's three shows complete are: "Big Jamboree"—Frank Hunter, Charlie Ward, William P. Murphy, Charles Wesson, Eddie Burke, Theresa Adams, Virginia Ware, Bulke and Lillette, and Gladys Stockton. Executive staff, Louis Oberworth, manager; Oscar Lieberman, musical director; Jim Murphy, props.

"Folly Town"—Gus Fay, Lester Dorr, Harry Kelly, James Holly, Lucille Harrison, Dolly Rayfield, Helen Andrews, Jacque Wilson and Snappy Trio. Executive staff, Joe Edmonson, manager; George Marshall, musical director; and Charles Marks, props.

"Keep Smiling"—Bert Lahr, George Slocum, Harry Kay, Three Jolly Bachelors, Barry Melton, Babe Mercedes Lahr, Emily Dyer, Lillian Rockley and Florette. Executive staff, Morris Wainstock, manager; Archie McCann, musical director; Charlie Cooley, carpenter; Art Weinberg, electrician; and Sam Schwab, props.

Sim Williams' "Radio Girls"—Billy Gilbert, Bobby Wilson, Emma Wilson, Melody Three, Guth Brothers, Cleora, European novelty dancer; Warren Fabin, William Rader, Dorothy Woodwood and a soubrette to sign. Executive staff, Sim Williams, manager; Sam Clark, agent; Billy Barker, musical director; James Wilbour, carpenter; J. R. Rhea, props, and N. K. Boyett, electrician.

Jimmie Cooper and his "Beauty Revue"—Jimmie Cooper, Eddie "Bozo" Fox, Fred Harper, Victor Caplin, Romanoff the Hairy Ape, Ruth Osborne, Betty Burroughs, Betty Delmonte, Dancing Sullivan and Gonzell's jazzers of real jazz, an act of ten people. Executive staff, John Goldsmith, manager; George Leavett, agent; Sam Compton, musical director; Phil O'Keefe, props, and Herbert Silverberg, electrician.

Rube Bernstein's "Broadway Flappers"—Jack Hunt, Mae Dix, Clyde Bates, Major Johnson, Jimmy Hamilton, Richy Craig, Jr., Vinnie Phillips, Edna Lee and

a prima donna to sign. Executive staff, Irving Becker, manager; Chas. "Kid" Koster, agent; Joe Gambina, musical director; Dick Sinions, carpenter; Fred Stanley, props; L. Thomas, electrician, and Chas. Lester, assistant electrician.

Harry Hastings' "Knick Knacks"—Frank X. Silk, Kitty Warren, Dick Hulse, Kenneth Christy, Three Syncopators, Karney and Carr, Medline Worth and Lew Denny. Ed Shafer, manager.

Sam Sidman Show—Sam Sidman, Al Pinard, Billy Hall, George Wright, Frank Conroy, Lou Krugel, Irving Baker, Harry Spreiner, Sadie Banks, Rose Bentley, Jeanette Kayton and the Terriss Twins. Lou Reals, manager; Frank C. Laning, agent; and John Jay, musical director.

William S. Campbell's "Youthful Follies"—Joe Marks, Eddie Cole, Happy Will Smith, Tom Phillips, Al Grant, Hazel Alger, Kitty Garner, "Pep" Bedford, May Leonard, Russell Sisters, and the Carlyles. Executive staff, William S. Campbell, manager; Harry Thompson, agent; Dave Peyser, carpenter; Hurley Coates, electrician, and Ralph Carlyle, props.

J. Herbert Mack's "Maids of America"—Barnard Gorsey, Geo. Leon, Fred Reeb, Sidney Page, E. Liggett, Alfaretta Symonds, Florence Devere, Mildred Franklin and Anna Gorsey. Charles Falk, manager, and Harry Armour, musical director.

SINGER CAST COMPLETE

Jack Singer's cast for his "Hello New York" show, on the Shubert Circuit, includes Bobby Higgins and Company, Morris and Shaw, Mme. Laurie and Company, Helen Ely, Lon Haskell, Betty Fisher, Inez Van Bree, Maurice Cole and Sixteen English Dancing Daisies. His "Eddie Nelson's Echoes of Broadway" include Eddie Nelson, Irving O'Hay, Ethel Davis, Five Janslys, and Evangeline and Katherine Murray.

BILL MAHONEY DEAD

Bill Mahoney, for many years manager for George Mulligan's cafe, at Waterbury, Conn., died at his home in that city Wednesday, June 28 of pneumonia. He had been ill but one day. Mahoney was well known to vaudeville and burlesque performers.

WEBER BOOKINGS

Ike Weber booked the following last week: The Three Voices, a singing trio with the Frank Finney Revue; Kitty Garner, Al Grand and Hazel Alger, with William S. Campbell's "Youthful Follies"; Lou Krugel, with Sam Sidman Show, and Bernice La Barr, with Ed Daley's "Broadway Brevities."

CLARK HAS NEW CAST

Fred Clark opened with a new cast at the Morrison Theatre, Rockaway Beach, Monday, which includes Frank Hunter, Frank Harcourt, Charles Wesson, Flossie Everett and Nell Nelson.

CLARA HENDRIX RECUPERATING

Clara Hendrix, who is to go with Billy Wells' "Bubble Bubble" this season, was successfully operated on at the Columbus Hospital, New York, Monday.

GERARD ON VACATION

Barney Gerard has gone to his camp at Naples, Me., for a six weeks' vacation.

FRIEDEL GETS RELEASE

Scottie Friedell has received his release from his contract with Harry Hastings for the coming season.

TED GROH SIGNS

Ted Groh, formerly musical director with the "Monte Carlo Girls" has signed with Jacobs & Jermon for one of their Columbia Circuit shows for next season.

MUTUAL CIRCUIT OPENS ON LABOR DAY

FRANCHISES GIVEN OUT

The Mutual Burlesque Association which was recently incorporated is well under way, franchises will be given out this week, according to President Dave Krauss, and the circuit will have thirty weeks or more when it opens on Labor Day.

Offices will be opened on or about July 20 in the Navex Building on W. 45th St.

Contracts have been signed for many houses and others will be signed in the next week or so.

According to the present arrangements Cleveland will be the most Western point the circuit will play. In that city there will be two houses, the Priscilla and another house, the circuit is not ready to announce as yet. The Lyceum, Columbus and Duquesne, Pittsburgh, will be on the circuit.

There will also be houses in Buffalo, Youngstown and six other cities west and north of Pittsburgh. The Star and Gayety, Brooklyn; Lyric, Newark; Empire, Hoboken; Bijou and Peoples, Philadelphia; Olympic, New York, and Howard, Boston, will play the circuit shows.

There will be a house in the Harlem section of New York, giving the circuit two houses in this city.

Houses in Fall River and other large New England cities will be on the circuit. Contracts will be signed for these shortly.

S. W. Mannheim of Cleveland controls twelve houses in the Middle West and is making arrangements to place most of these houses on the new circuit.

The officers named in last week's CLIPPER are Dave Krauss, president; Doctor George E. Lothrop, vice president; Charles Franklyn, secretary; Dr. R. P. Tunison, treasurer; Al L. Singer, general manager.

The board of directors are Dave Krauss, Charles Franklyn, Doctor Lothrop, Al Singer, Dr. Tunison and S. W. Mannheim. One more director is to be elected at the next meeting.

JENNINGS' WILL IS FILED

The will of William V. Jennings, former junior member of the firm of Peck & Jennings, producers of "The Jazz Babies," formerly on the American Burlesque Circuit, filed for probate last week in the Surrogate's Court, gives his entire estate to his widow, Lottie B. Jennings, who was also named as his executor.

Mr. Jennings died on May 21 and is survived by a brother and three sisters. He was fifty-nine years of age, and had been associated with George Peck in producing features for burlesque shows for a number of years.

KITTY WARREN CLOSING

Kitty Warren has given in her notice to close with the stock company at the Olympic Saturday, July 22. Miss Warren will then complete her fourteenth week engagement at this house.

OLYMPIC CAST

The cast this week at the Olympic includes "Shorty" McAllister, Harry Shannon, Kitty Warren, Raymond Paine, Nat Morton, Margie Pennetti, Jacque Wilson and Eleanor Wilson.

CHILDREN'S SHOW POSTPONED

Jim McCauley, who has been holding entertainments the past seven years at St. Michael's Home for Children on Staten Island, has been notified that a recent order had been issued discounting any entertainments given for the children on their grounds.

McCauley states that the money collected from the yearly sale of cut glass will be expended for food and merchandise to be given to St. Joseph's Home for the Aged.

The annual entertainment was to be given next Saturday night at St. Michael's Home and McCauley had arranged a big vaudeville bill for the children as well as giving the little ones candy, ice cream and toys. He will continue the good work of charity each year.

ACTORS WIN BALL GAME

DAVENTPORT CENTER, N. Y., July 5.—A ball game played at Dan Sherman's Lake here yesterday was hotly contested by the team representing Sherman Lake, composed mostly of vaudeville performers, and the South Side team, a strong semi-professional team.

The Sherman Lake team won by a score of 9 to 8. The winning run was made by Pat Kerwin, of the vaudeville act of Tallman and Kerwin. He hit a home run into centerfield with one man on base in the seventh inning.

The features of the game besides Kerwin's home run, were Kerwin's pitching, he striking out fourteen men; McDonald, Worth, Stewart and La Salle fielding, and Borden's pitching.

The game gathered an enthusiastic crowd of about 1,500 and was one of the most exciting games played in this section of the Catskills this season.

It was the second defeat for the South Sides in eight games.

REDELSHEIMER BOOKINGS

The following bookings through Lou Redelsheimer's office are announced this week: Gayety, Philadelphia, Ed Jordan, Johnny Crosby, John O. Grant, Ray Leans, Anna Grant, and Trixie Ayers. The Star, Cleveland, Babe Quinn. The Priscilla, Cleveland, Alfa Giles, Jack Hunt, and Ben Moore.

HARRIETT RAYMOND WELL AGAIN

Harriett Raymond, wife of Harry D. Ward, who was successfully operated on at the Broad Street Hospital several weeks ago has been discharged from the hospital as completely cured. Ward has also signed a contract with Hurtig and Seamon for their "Step On It," a Columbia show next season.

SIDMAN SHOW COMPLETE

Harold Burg and Vaughn DeLeith have completed the book, music and lyrics for Sam Sidman's Own Show, that will play the Columbia Circuit during the coming season. Harold Burg is the press representative for the Affiliated Theatres Corporation.

FERNDALE HAS NEW CABARET

FERNDALE, N. Y., July 3.—A new cabaret and restaurant dance hall, called the "Palace of Joy," opened here on Saturday night. The entertainment is provided by Marion Worth, Marie Salisbury, Flo Radcliff, Betty Jones, and Jack Conroy, booked by the Walker agency in New York.

O'RIELLY WITH BROWN

William K. O'Reilly is now located with Chamberlain Brown as manager of the office.

THE HARRISES IN ITALY

VENICE, Italy, June 30.—Arthur and Blanche Harris are visiting this city a few days, on their tour of Europe.

DRAMATIC and MUSICAL

"SPICE OF 1922" BIG CAST REVUE AT THE WINTER GARDEN

"SPICE OF 1922," a revue in two acts by Jack Lait; music by James Hanley and J. Fred Coots; lyrics by Jack Yellen and Owen Murphy. Produced at the Winter Garden on Thursday evening, July 6.

PRINCIPALS:

Valeska Suratt, Adele Rowland, Jimmy Hussey, Georgie Price, Arman Kaliz, Jane Richardson, James Watts, Rath Brothers, James C. Morton, Mlle. Marion, Sam Hearn, Florence Browne, Cecile d'Andrea, Harry Walters, Hasoutra, Helen O'Shea, Rex Storey, Will Oakland, James Gaylor, Gattison Jones, Jack Trainer, Midgie Miller and Flavia Arcaro.

Seasoning is fine when the blend is good and it takes an experienced chef to know just what the proper amount of seasoning should be. Spice is used in the "Spice of 1922" at the Winter Garden, with a lavish hand. In fact the spice is sometimes so plentiful that the effect is negative. Through thirty odd scenes the chorus seems to be preparing to take a bath, and while bathing is a necessity it shouldn't be so public. The principals are not far behind the chorus in the matter of undress, at least the female contingent isn't, and the male contingent have several scenes that are meant to be risqué but fall a little short of the mark because they are a little too obvious.

A censor and a policeman open the show by saying they will cut out anything unseemly, this being effective in emphasizing the rough stuff. Jack Lait, who wrote the book, has given the audience several burlesques that are sometimes laughable but often a mite off color.

One scene that sets the high water mark for undress appears to be taken direct from nature. Another scene depicts the interior of a Japanese temple. The vestal virgins, if that's what they happen to be, are clothed in as fine a coat of shellac as has been seen on Broadway in many a day. The scene is grotesque, but is met with considerable applause.

Arman Kaliz gives the show and naturally he is kept pretty busy, being seen on and off during the evening. Alan K. Foster, who staged the production, has given Broadway a gem in a scene called "Two Little Wooden Shoes," showing a Holland set with dykes, windmills, tulips, as well as chorus and principals in blue and white. This is done with rare beauty and is one of the outstanding features of the show. Other scenes, notable for their beauty or novelty are "An Artist's Studio" and "An Old-Fashioned Cake Walk" which is done in red and is striking as well as pleasing.

Adele Rowland carries off first honors with her pleasant singing and winning personality. She appears as a Dutch boy and also gave a fine dramatic bit "on a little side street in Páree." Midgie Miller did some effective dancing, scoring as a cigar girl with Gattison Jones. The Rath Brothers again demonstrated their athletic supremacy and Jimmy Hussey gave several fine Jewish impersonations in song. James Watts stood out for his clever work in a burlesque on "La Tosca" in which he played the part of Mme. Ho-Ritzed Her. Georgie Price did fairly well with his songs while Valeska Suratt exhibited a stunning wardrobe.

Artie Leeming, dancer, scored strongly with his dancing specialty.

The program says the music is by everybody, and that's pretty near right. But the best was probably retained and there are one or two tunes that give promise of having their day, or rather night in the cabarets, for some time to come.

The producers of the show have taken a leaf from Mr. Ziegfeld's book and have concentrated on speed. There are racy situations, racy lines, swift moving numbers, swift moving principals, fast stepping choruses and, in short, such fast

movement that the effect is kaleidoscopic, and if you should happen to be dissatisfied with one scene, cheer up, because you know that it will be over soon and the next will probably be vastly to your liking.

That about tells the story. There are thirty-two scenes and at least half of them are better than average, which makes "Spice of 1922" a much better than average show.

LEDERER TO PRODUCE

George W. Lederer has resigned as an officer and director of the Broadway Productions, Inc., and will next season produce solely on his own account.

He announces that his first production to be made early in the fall will be "The Strawberry Blonde," a foreign musical comedy adapted by Harry B. and Robert B. Smith, with music by Maxmilian Steiner of Berlin.

Other pieces are "The Ballyhoo," a comedy by Charles Frederick Nirdlinger; "Caviare," a play from the German; "The Scrap Heap," a play by Jay Holly, and "The Big Town," a review written by the producer after the manner of the musical pieces he popularized during his regime at the Casino. He is also arranging with Hartley Manners for a musical version of that author's "Peg o' My Heart," with score by Victor Herbert.

BURKELL IN NEW YORK

Charles Burkell of the Grand Theatre, Davenport, Iowa, is in New York for several weeks looking over plays and engaging people for next season. He will open his company on September 10. He closed his season for the summer, after forty-one weeks, on May 20.

ONE-ACT PLAYS AT THRESHOLD

The Threshold Playhouse presented last Tuesday night a new bill of three one-act plays which will run for three weeks. The plays presented were: "Shoes That Danced," by Anna H. French, in which Lawrence Adams, Lois Landon, and Converse Tyler appeared; "Asaph," a rural comedy by William O. Bates, in which Angelina Bates, Elizabeth Malone and Jack Levine played; "The Summons," a tragic play of present-day Ireland, by Dorothy Donnell and Gladys Hall, in which Ruth Valentine, Ruth Chorpenning and Converse Tyler appeared. The settings for all three playlets are by Frederick Bentley.

"DAFFYDILL" REHEARSING

Arthur Hammerstein's production of "Daffydill" by Guy Bolton, Oscar Hammerstein 2nd and Herbert Strothart went into rehearsals this week. Georgia O'Ramey will be featured in this piece, the cast of which will include Queenie Smith, Harry Mayo, Irene Olsen, Guy Robertson, Mary Haun, Galden Sedano, Keene Twins, Rollin Grimes, Jr., and Grant and Wing. The show opens at Long Branch on August 7, and at the Apollo on the 21st. Julian Mitchell is staging the show.

"PATRICIA" TO BE PRODUCED

Early next fall Hockey and Green will produce a three-act comedy entitled "Patricia" and written by Maria Thompson. The play is based on a book entitled "Blue Grass and Broadway."

MARIE TEMPEST ARRIVES

Marie Tempest, comedienne, arrived Monday in New York from a tour of the world, and immediately began preparations for her appearance in a new play, entitled "A Serpent's Tooth." Later she may appear in a series of comedies under the direction of John Golden.

"SUE, DEAR," AT THE TIMES SQUARE, IS TUNEFUL

"SUE, DEAR," a musical comedy in two acts; book by Bide Dudley, Joseph Herbert and C. S. Montanye; music by Frank H. Grey; lyrics by Bide Dudley. Produced at the Times Square Theatre on Monday evening, April 10, 1922.

CAST

Minerva West.....	Maxine Brown
Dave Craig.....	Maurice Holland
Aunt Mildred.....	Madeline Grey
Blithers.....	Douglas Cosgrove
Dolly.....	Ruth Gray
Polly.....	Lucile Odard
Molly.....	Eileen Shannon
Philip West.....	Bradford Kirkbride
Sue.....	Olga Steck
Le Comte Emile Pouchet.....	John Hendricks
Chick O'Brien.....	Bobby O'Neil
Zoe.....	Alice Cavanaugh

Bide Dudley, newspaper man, has for years been striving to put over a show hit. In "Sue, Dear," his latest production, he has come closer to hitting the bull's-eye than in any of his previous productions. His latest piece is a pleasing bit of entertainment, well put on, cleverly played and filled with bright and tuneful melodies. These alone should carry the piece along, as this year's Broadway summer shows are singularly lacking in the clever tunes so necessary to carry a musical show along.

The story of the piece is light, but runs along smoothly without many breaks.

It tells of little Sue Milligan, a clerk in a Fifth Avenue jewelry store. Very often she is sent to palatial homes to display precious stones, and is accompanied by Chick O'Brien, a former lightweight battler, who now acts as the jewelers' guard. Sue goes to the home of the Wests with some pearls for the daughter of the family, who is to be married the next day to Dave Craig. She is inveigled into playing the role of an absent bridesmaid for that night only. Chick wearies of waiting for her and demands an audience, and then the fun begins.

Olga Steck plays the title role and did excellently with it. Alice Cavanaugh sang and danced pleasantly. Bobby O'Neil, as the funny prizefighter, was genuinely amusing. Maxine Brown, a little blonde, who danced in a manner quite entrancing, scored a decided hit.

Bradford Kirkbride made a good singing juvenile.

The songs which stood out strongly are: "Smile and Forget," "That Samson and Delilah Melody," "Lover's Lane," and "Dance Me, Darling."

The production is in two acts, well staged and with a small but well trained chorus.

RUSSIAN PLAYERS FOR U. S.

An early influx of Russian performers and plays is in prospect, according to Michael Visaroff, representative of Alexander Tiaroff, actor and director of the Kamerny Theatre, in Moscow. Visaroff, who arrived here last week, says that at least three companies of Russian artists are preparing to come to America in the fall, negotiations being now under way. The success of Nikila Balieff's "Chauve Souris" as presented by Morris Gest is said to have shown Russian theatrical folk the possibilities of making a success in the United States and they are all anxious to follow Balieff's example.

The difficulty, so far, has been the fact that the Soviet Minister of Education controls all theatrical enterprises in the Bolshevik country, and will not permit a company or performer to go outside the borders unless considerable pressure is brought to bear. Visaroff attributes the growth of the modern drama in Russia directly to the withdrawal of the government subsidy. He claims that after the revolution, the performers, in order to gain the subsidy and protect their lives, gave plays that dealt almost entirely with the evil effects of the capitalistic system, catering to the

proletariat in every way, so that, while the result was pleasing to the audience, it was lacking in artistic appeal and would be of no financial value outside of the country.

This is changed now. The ministry is awake to the educational value of the stage and is trying its utmost to keep the actors from leaving the country. On the other hand, American and European managers are flocking to Moscow in order to look over the Russian productions and are holding out the glittering lure of long contracts to the directors.

The Kamerny players will appear either in New York or Chicago. Among their repertoire are: "Salome," by Oscar Wilde; Racine's "Phedra"; Calderon's "La Vie Est Un Reve"; Sunge's "Irish Era"; Galdone's "A Fan"; "Le Marriage de Figaro," by Beaumarchais; "Life's Carnival," by St. George de Bouallier; "Two Worlds," by Tor Hedberg, and several Shakespearean plays. Alica Koonen, a leading Russian actress, and Nicola Tzeretelli head the company, which has thirty-five members. The company is expected to arrive in October.

Another Russian company that is expected over about the same time is Stanislavsky's Moscow Art Theatre, but efforts will be made to keep the Broadway dates of the two companies from conflicting. It is not known what managers are preparing to bring over other Russian companies, or whether or not Morris Gest will follow along in the trail he himself blazed.

The futurist style of production, seen in the other Russian performances on Broadway, will be employed by Tiaroff and his Kamerny company, the distorted houses, trees and sets being in harmony with the particular performance being given at the time.

PEMBERTON TO DO SIX

Six plays will be produced by Brock Pemberton next season, which include the work of American, English, Italian and French authors. The American plays are "In Freedom's Name," a comedy by Thomas Beer and John Peter Tooney, short-story writers, and "Julia Counts Three," by Knowles Entrikin, who appeared with Tony Sarg's marionette company for several seasons.

From England, Pemberton is importing Lord Dunsany's drama "If," which was produced last year at the Ambassador Theatre in London, by H. M. Harwood. The play was originally announced for American production by Marc Klaw, through a misunderstanding which has since been adjusted.

"Six Characters in Search of a Play," by Luigi Pirandello, and "Quello Che Non T'Aspetti," by Luigi Barzini, will be the Italian offerings. The latter title, translated literally, means "What You Least Expect," and was done in Milan last season. The former play by Pirandello was given by the Stage Society in London at a special presentation, where Pemberton witnessed it. The adaptation used here will be by Edward Storer, one of the editors of the American magazine in Italy known as *Broom*.

A comedy by Louis Verneuil, called "Pour Avoir Adrienne," will be the French contribution to the list. This will be produced here in conjunction with the Shuberts, by arrangement with Dennis Eadie, the London actor-manager. It has been adapted by Noel Conrad for American presentation.

Pemberton's other plans for the coming season include the presentation of the International Exhibition of Theatre Arts, which he saw and negotiated for in Amsterdam last Spring, and which is now being shown in the Victoria and Albert Museum, London. "Miss Lulu Bett" will be presented in London when conditions improve. Contracts have been signed for the production of "Enter, Madame," in the Scandinavian countries, Spain, South America, Poland and Germany. Lina Abarbanell will appear in Gilda Varesi's role in Berlin.

B. F. KEITH VAUD. EX.**NEW YORK CITY**

Palace—Van & Schenck—Margo Waldron & Co.—Jack Wilson & Co.—Herman Timberg—A Dress Rehearsal—Irene Franklin—Van Hoven.

Riverside—Maud Earl & Co.—Grace Hayes—George LeMaire & Co.—Josephine & Henning—Lester Allen.

Broadway—Bobby Folsom—Bob Hall—Toney, George & Co.

Coliseum (First Half)—Lew Wilson. (Second Half)—Bob Anderson & Pony.

Fordham (First Half)—Bob Anderson & Pony. (Second Half)—Al. K. Hall.

81st Street—Harry Holman & Co.—Adolphus & Co.—White Sisters—Diamond & Brennan—Mary Clinton—And others.

Hamilton (First Half)—Ledy & Ledy.

Jefferson (First Half)—Marshall, Montgomery & Co.—Abbott & White. (Second Half)—Lew Wilson.

Regent (First Half)—Al. K. Hall. (Second Half)—Marshall, Montgomery & Co.—Olga & Allen Parade.

Franklin (First Half)—Maude Ditty & Co.—Billy Sliding, Watson. (Second Half)—Lockett & Lynn.

BROOKLYN

Bushwick—Thornton & Flynn—Cartmell & Harris—Frank Gaby—The Come Backs—Diane & Rubin—Al. Shayne—Dreams.

Orpheum—Walsh & Edwards—Laughlin & West—Moore & Jayne—The Little Cottage—Mae West.

FAIR ROCKAWAY

Columbia—Ted Lewis and Band.

CLEVELAND

Keith's, 105th Street—Garcinetti Bros.—Lexey & O'Connor—Vernon & Stiles—Morak Sisters.

BOSTON

Keith's—John S. Blundy & Bro.—Espe & Dutton—Hugh Herbert & Co.—Elizabeth Brice—Creole Fashion Plate.

PHILADELPHIA

Keith's—Lou Telegen & Co.—J. & M. Britton—Pedestrianism—Jack Rose—Al. K. Hall & Co.—Ona Munson & Co.

PITTSBURGH

Davis—Besanias & White—Robbins Family—Howard & Sadler—Harry Breen—Maurice Diamond & Co.

PORTLAND

Keith's—Fred & Al Smith—Frances Dougherty Sully & Thomas—Ed. Janis' Revue—Billy Glason—Richardson & Stone.

SYRACUSE

Keith's—Hazel Moras—Henodée Troupe.

WASHINGTON

Keith's—Gordon & Rice—Crafts & Healy—Ruth Budd—Eva Shirley and Band—Bob Albright—Joe Cook.

ORPHEUM CIRCUIT**CHICAGO**

Majestic—Doyle & Cavanaugh—Oleott & Mary Ann—Bobby McLean & Co.—Rice & Werner—Bird Cabert—Gilbert Wells.

State Lake—Stella Mayew—Ruby Royce—Dougal & Leary.

KANSAS CITY

Main Street—Three Melvins—Bob Murphy—Lorner Girls—Ned Norworth—Lamont Trio.

LOS ANGELES

Orpheum—Leo Carrillo—Bill Robinson—Ducl de Keriklarlo—Flo Lewis—Harry Carroll's Revue—Show-Off.

Hill Street—Singer's Midgits—Ben E. One—Cavano Duo—Brown Sisters—Will & Harold Brown—Kennedy & Rooney.

MILWAUKEE

Palace—Juveniltis—Fern & Marie—Joseph Regan—The Vanderbilts—Murray, Kissen.

MINNEAPOLIS

Hennepin—Tayama Japs—Three Dennis Sisters—Cevente Troupe.

SAN FRANCISCO

Orpheum—Edith Taliaferro—Margaret McKee—Sewell Sisters—Jane & Herman—John Steel.

F. F. PROCTOR**Week of July 10, 1922****NEW YORK CITY**

Fifth Ave. (First Half)—Val & E. Stanton—Ethel Hopkins—Back's Entertainers—Adolphus Co.—Henry's Sextette. (Second Half)—Dress Rehearsal—Neil & McKinley—Lockett & Lynn—Three Kirkillos.

125th St. (First Half)—Jean Morgan—Sliding Billy Watson—Shelby Trio. (Second Half)—Stolen Sweets—Lawton.

23d St. (First Half)—Al Carp—Murray Voelk. (Second Half)—Bally Hoo Trio—Zulu & Dreiss—Jean Morgan.

58th St. (First Half)—Downey & Claridge—Jean & White—Joe Towle—Worth Wayton—Stolen Sweets. (Second Half)—Borns & Wilson—Jim Williams—Three Harmony Hounds—Lindley's Serenaders—Fields & Mason—Jeannettes.

VAUDEVILLE BILLS

For Next Week

ALBANY

(First Half)—Firdkin & Rhoda—Mary Warren—Bronson & Edwards—Van & Vernon—J. Rosmond Johnson. (Second Half)—Three Wilsons—Ford & Goodrich—Fairfield Four—Wylie & Hartman—Clown Revue.

ELIZABETH

(First Half)—Norton & Eary—Baker & Barnett—Kelly, Bower & Carpos. (Second Half)—Aris—Connell & Lorena—Harry Burns Co.

MT. VERNON

(First Half)—Dress Rehearsal—Zulu & Dreiss—Three Kirkillos. (Second Half)—Foley & Latour—Nazarro & Bubbles—Pierce & Ryan—Letter Writer.

NEWARK

(First Half)—Bobbe & Nelson—Letter Writer—Tierney & Donnelly—Lockett & Lynn. (Second Half)—Ethel Hopkins.

SCHENECTADY

(First Half)—Three Wilson Girls—Ford & Goodrich—Fairfield Four—Frank Johnson Co.—Clown Revue. (Second Half)—Firdkin & Rhoda—Mary Warren—Bronson & Edwards—Rea & Temon—J. Rosmond Johnson Co.

YONKERS

(First Half)—Wells, Virginia & West—Wm. Edmunds Co.—Jim McWilliams—Breen Family. (Second Half)—D. D. H.—Hamilton & Barnes—John S. Blundy.

B. F. KEITH VAUD. EX.**Week of July 10, 1922****NEW YORK CITY**

Harlem Opera House (First Half)—D. D. H.—Haney & Morgan—Hamilton & Barnes—John S. Blundy. (Second Half)—Tom Smith—John Keene—Jack Collins.

CONEY ISLAND

Henderson's (First Half)—Day & Milender—Princess Winona—Pearl Regay & De Wolf—Morrissey & Young—Venetian Five. (Second Half)—Shelby Trio—Sid Gold Bros.—Veterans of Variety—Lambert & Fish—The Rickards.

ATLANTIC CITY

Hanako Japs—Lang & Vernon—Toto—Johnny Burke—Wood's Comedy Circus.

BOSTON

Boston—The Brightons—Zelda Santley—Pisano & Bingham—Ben Welch—Corinne & Amber.

Scollay Square—Electro—Gray Sisters—Weak Spot—Australian Stanley—Scanlon, Denno Bros. & Scanlon.

Washington St.—Smith & Strong—Barrett & Farnum—King & Irwin—Clifton & De Rex—Homer Romaine.

ELMIRA

(First Half)—Stanley & Doman—Chas. Tobias—Wright & Dietrich—Johnny Singer Girls. (Second Half)—Cook, Mortimer & Harvey—Bowman & Glason—Denny & Woolf—Stars Record.

HOLYOKE

(First Half)—Broun & Denout—G. & M. Britton—Vokes & Don—Memories—Wiley & Hartman—Casting Campbells. (Second Half)—Betty Washington—Conn & Albert—Bowers, Walters, Crocker—Wyath & Wynne—Frank Dobson—Blackstone.

HAZELTON

(First Half)—Jerome Mann—Casey & Warren—Nayona Birds. (Second Half)—Jas. Kelly—H. & A. Stanley—Bernard & Meyers—Three Bohemians.

JERSEY CITY

Daly & Co.—Parisian Trio—Lawton—Cushman & Barrington—Three Girl Scouts.

LANCASTER

(First Half)—Farrell & Owens—Burke & Lilletta—Jack Roof Co. (Second Half)—Nayona's Birds—Carmen Ercello—Casey & Warren—Jack Roof & Co.

LYNN

(First Half)—Van & Tyson—Faber & Bennett—Bob Hall—McWatters & Tyson. (Second Half)—Mae Miller Co.—Newell & Most—Geo. McFarlane—De Peron Trio.

MONTREAL

Sully & Thomas—Janis Revue—Rappi—Marguerite Padula—McRae & Clegg—Anthony & Arnold.

MORRISTOWN

Baltons—Haney & Morgan—Henry & Williams—Quixey Four.

NEW LONDON

(First Half)—Fay & Florence—George Morton—Thornton Flynn Co.—Wyath & Wynne—Gautier's Toy Shop. (Second Half)—Little Yoshi—F. & M. Britton—Pearl Regay & Co.—Wells, Virginia & West.

NEW BRITAIN

(First Half)—Little Yoshi Co.—Billy Shone Co.—Willie Smith—Bowers, Walters & Crocker. (Second Half)—George Morton.

NORTH ADAMS

Fred & Al Smith—La Marr—Memories—Billy Shone Co.—The Haynoffs.

NEW BEDFORD

Van & Tyson—Faber & Bennett—Bob Hall—McWatters & Tyson.

PITTSBURGH

(First Half)—Flaherty & Stoning—Bird Cabaret—Hart & Helene. (Second Half)—Polyanna—Kaufman & Webster—Burke & Lilletta—Wright & Dietrich.

PITTSBURGH

The Nello—Callan & Mathews—Chas. Barnes Co.—Shapiro & Gordon—Connell, Leona, Zippy—Peters & LeBuff—Harold & Kennedy—Vincent Bros.

SHENANDOAH

(First Half)—M. & A. Stanley—Jas. Kelly—Bernard & Meyers—Stars Records. (Second Half)—Jerome Mann—Welch & Norton—Tom Brown's Melodyland.

SCARBORO

Chief Tendehee.

TRENTON

(First Half)—Joe Allen—Melino & Wallace—Quixey Four—Harry Burns Co. (Second Half)—Madam Herman Co.—Wally & Wally—Brown & Demont—Harry Hayden Co.—Donegan & Allen.

POLI CIRCUIT**BRIDGEPORT**

Poli's—B. A. Rolfe Revue.

HARTFORD

Capital (First Half)—Novelty Perettos—Fred Gordon—LeMaire & Patterson—Charlotte Lansing Co.—Foster & Seamon—Cell Mates. (Second Half)—Don Fong Gue—Dorothy Waters—Espe & Dutton—Melody Revue—Hawthorne & Cook—Lilletta Co.

NEW HAVEN

(First Half)—W. & G. Ahearn—Dorothy Walters—Danny Dugan Co.—Hawthorne Cook. (Second Half)—Wilson & Kappell—Sid Gordon—Cell Mates—LeMaire & Williams.

SPRINGFIELD

Palace (First Half)—Frank Ward Co.—Aukland & Mae—Melody Revue—DeHaven & Nice. (Second Half)—Les Valadons—Dobbs, Mason & Patterson—Charlotte Lansing—Dotson—McDevitt, Kelly, Quinn.

SCRANTON

Poli's—Barto & Melvin—Lena Hall's Revue—Helen Moretti—Glady's Delmar Boys.

WILKES-BARRE

Poli's—Barto & Melvin—Leona Hall's Revue—Helen Moretti—Glady's Delmar Revue.

WORCESTER

Poli's (First Half)—Lex Valadons—Dobbs, Mason & Patterson—Hogobus Sisters—Dotson—Fred J. Ardath Co. (Second Half)—Frank Work Co.—Aukland & Mae—DeHaven & Nice—Cansinos.

WATERBURY

Palace (First Half)—Wilson & Keppell—Dong Foo Gue—McDevitt, Kelly, Quinn—Lilletta Co. (Second Half)—Novelty Perettos—W. & G. Ahearn—Fred J. Ardath Co.—Foster & Seamon—Danny Dugan.

ORPHEUM JR.**CINCINNATI**

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DAYTON

Keith's—Billy Clark—Cook, Mort & Harvey.

FREEPORT, ILL.

Lindo—Peters & West.

GRAND RAPIDS

Ramona Park—Jordan Girls—Chas. Frink—Geo. Dameral Co.—Dave Schooler Co.—Charlie Wilson—Herbert Dyer Co.

INDIANAPOLIS

Keith's—De Varo & De Carlo—Parthenon Singers—Hickey Bros.

KENOSHA, WIS.

Orpheum—Ray, Fern & Marie.

KANSAS CITY, MO.

Globe (First Half)—Gene & Myrtle Moore—Lee Hing Chin. (Second Half)—Alanson—Knight & June—Four Kings & Dad.

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Princess—Time & Ward—Jacks & Queen—Ernest Hiatt. (Bill splits with Louisville.)

NORFOLK, NEB.

New Grand (July 16)—Sampson & Paulette. (July 21-22)—Allen & Lee—Moher & Eldridge.

OMAHA, NEB.

Empress (First Half)—Laura Marsh—Four Kings & Dad—Roy La Pearl. (Second Half)—Sampson & Paulette.

REDFIELD, S. D.

Lyric—La Petite Jennie & Co.—Moher & Eldridge—Allen & Lee.

ST. LOUIS, MO.

Grand Opera House—Sigsbee's Dogs—Harry Bussey—Dorothy Bard & Co.—Mme. Ellis—Casson & Klem—Dunlay & Merrill—The Kinkaid Kilties—Leo Haley—Luster Bros.

TOPEKA, KANS.

Novelty (First Half)—Valdare—Allman & Nevins—Stuart Girls & Co.—Gifford & Morton. (Second Half)—Gene & Myrtle Moore—Lee Hing Chin.

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MARCUS LOEW CIRCUIT**NEW YORK CITY**

American (First Half)—Morton & Brown—Kennedy & Davis—Jo Jo—Berkoffs—Julia Curtiss—Franz & White—Black & White. (Second Half)—Chas. Ledegar—Evans, Reynolds & Kay—Miller & Rock—Bothwell, Brown & Girls—Lou & Grace Harvey—Herbert & Baggott.

Boulevard (First Half)—Lewis & Brown—Flo Ring—Honeycomb Ship—Jack Strouse—Aronty Bros. (Second Half)—Florence Perry—Songs & Scenes—Bryant & Stewart—Leo Zarrell Duo.

Delancey Street (First Half)—LeVaux—Lou & Grace Harvey—Armstrong & James—Hal Johnson & Co.—Low Hilton—Daley & Berlew. (Second Half)—Aronty Bros.—Morton & Brown—Shea & Carroll—Dunham & Williams—Gypsy Songsters.

Greeley Square (First Half)—Vincent Bros.—DeLancey—Green & Blyler—Nola St. Clair & Co.—Bryant & Stewart—Gypsy Songsters. (Second Half)—Corinne Arbuckle—Honeycomb Ship—Exposition Jubilee Four—Bailey Bros.

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Lincoln Square (First Half)—Frank Hartley—Florence Perry—Lella Shaw & Co.—Exposition Jubilee Four—Tuck & Clare. (Second Half)—Donald Sisters—Thornton Sisters—Wheeler & Potter—Frazer & Bunce—Dublin Trio.

National (First Half)—Chas. Ledegar—Mack & Nelson—Henry B. Toomer & Co.—Harry Hines—Road to Vaudeville. (Second Half)—Black & White—Harry White—Broken Promises—Jo Jo—Camin & Co.

Orpheum (First Half)—May McKay & Sister—Songs & Scenes—Lewis & Rogers—Don Valerio & Co. (Second Half)—Bokoma—LaVine, Audrey & Rita—Lella Shaw & Co.—Harry Hines—Road to Vaudeville.

State (First Half)—Sylvia Morn & Rockless Duo—Evans, Reynolds & Kay—Parano—Shen & Carroll—Fred LaReine & Co.—C. Wesley Johnson & Co. (Second Half)—John Regay & Co.—Mack & Nelson—Kennedy & Davis—Hal Johnson & Co.—Steppe & O'Neill—C. Wesley Johnson & Co.

Victoria (First Half)—Daley Bros.—Harry White—Wheeler & Potter—Saile & Robles—Bothwell, Brown & Co. (Second Half)—Parano—Sisters & Jordan—Nola St. Clair & Co.—Lew Hilton—Berkoffs.

Avenue B (First Half)—Arch & Vera—Bernard & Edwards—Jarow—Wyoming Trio. (Second Half)—Maude Allen—Armstrong & James—Roma's Troupe.

BROOKLYN

Fulton (First Half)—Bokoma—Sisters & Jordan—Frazer & Bunce—Dublin Trio. (Second Half)—Don Valerio & Co.—Flo Ring—Henry B. Toomer & Co.—Jack Strouse—Tuck & Clare.

Gates (First Half)—Leo Zarrell Duo—Thornton Sisters—Hodge & Lowell—Dunham & Williams—Camin & Co. (Second Half)—Le Vaux—Cook & Vernon—Fred LaReine & Co.—Kranz & White—Gaudsmiths.

(Continued on page 25)

MADISON'S BUDGET No. 18

Costs only ONE DOLLAR but is worth a hundred. It contains a profuse assortment of really great monologues, parodies, double routines for two males and male and female, 200 single gags, a number of minstrel first-parts with finale, a sketch for four people and a screaming tabloid comedy for nine characters, etc. Send orders to L. J. K. HEIL (Business Agent, MADISON'S BUDGET), 1852 Third Ave., New York.

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FIFER BROTHERS & SISTER

ALBERT—JEAN—RUTH

BROADWAY'S YOUTHFUL STARS IN ORIGINAL DANCES

DIRECTION—LEW GOLDER

July 20—Jefferson, New York City
July 24—Atlantic City, N. J.
July 31—Ocean City, N. J.
Aug. 3—Wildwood, N. J.
Aug. 7—Keith's, Philadelphia, Pa.
Aug. 14—Shea's, Buffalo, N. Y.
Aug. 21—Shea's, Toronto, Canada
Aug. 27—Princess, Montreal, Canada
Sept. 4—Temple, Detroit, Mich.

Sept. 11—Temple, Rochester, N. Y.
Sept. 18—Keith's, Syracuse, N. Y.
Sept. 25—Keith's, Cleveland, Ohio
Oct. 2—Keith's, Columbus, Ohio
Oct. 9—Keith's, Cincinnati, Ohio
Oct. 16—Keith's, Indianapolis, Ind.
Oct. 23—Orpheum, St. Louis, Mo.
Oct. 30—State-Lake, Chicago, Ill.
Nov. 13—Majestic, Milwaukee, Wis.

Nov. 20—Palace, Chicago, Ill.
Nov. 27—Empress, Grand Rapids, Mich.
Dec. 4—Keith's, Toledo, Ohio
Dec. 11—Colonial, Erie, Penn.
Dec. 18—Davis, Pittsburgh, Penn.
Dec. 25—Colonial, New York City
Jan. 1—Alhambra, New York City
Jan. 8—Royal, New York City
Jan. 15—Keith's, Lowell, Mass.

Jan. 22—Keith's, Portland, Maine
Jan. 29—Keith's, Boston, Mass.
Feb. 5—Albee, Providence, R. I.
Feb. 12—Riverside, New York City
Feb. 19—Orpheum, Brooklyn, N. Y.
Feb. 26—Bushwick, Brooklyn, N. Y.
Mar. 5—Palace, New York City
Mar. 12—Keith's, Washington, D. C.
Mar. 19—Maryland, Baltimore, Md.
Mar. 26—Keith's, Philadelphia, Pa.

DOOLEY AND COOGAN

Theatre—Orpheum.
Style—Comedy.
Time—Fifteen minutes.
Setting—"One" and "three."

Gordon Dooley, formerly of William and Gordon Dooley, has for his new partner, Alan Coogan, recently of Coogan and Casey, but perhaps better known of the Mullen and Coogan combination which played all the big houses in the East about three or four years ago.

The act which Dooley and Coogan are doing is typical of what one would expect to see Gordon Dooley in. They open with a song, Dooley appearing as a "Nance" in a misfit gown and blonde wig, and Coogan wearing a light green mohair suit. A song, "If You Don't Think So, You're Crazy," starts the proceedings not only in the hokum, but with the famous "Dooley falls." A solo dance by Coogan, with some good steps despite his heavy delivery, fills in for a change on the part of Dooley to misfit male attire. Coogan goes into an attempt at a recitation while Dooley constantly interrupts with different gags, one being his appearance with a wooden board about ten feet long. When asked where he is going, he stated that he is looking for a room, for he's got his board. The falls are also done in this bit, a riot resulting from Gordon's fall into the music pit from the stage, onto the piano.

The setting changes to three following Coogan's appearance as "The Sheik." A parody on that song leads to his dragging Dooley out of a dog-tent in "Nance" costume again, this time with a black wig. A comedy dance with falls on the part of both finishes the act.

As stated before, it's a typical Dooley act, and therefore won't miss with the Dooley audiences. Incidentally we may mention that Gordon Dooley does a legitimate dance of eccentric and acrobatic work which is exceptionally good.

G. J. H.

SMITH AND STRONG

Theatre—Jefferson.
Style—Singing.
Time—Twelve minutes.
Setting—In "two" (special).

Two men doing a singing act with a touch of novelty for setting and presentation. The set is one depicting the grandeur of the Golden West and the singers arrive in a canoe, one as a Red-skin and the other as a cow-puncher.

While in the canoe they sang a high class ballad as a duet, the "Indian" following with a published number, after getting out of the canoe. After another harmonizing duet, Tosti's "Good Bye," and "Love's Old Sweet Song," a blues number was done as an encore. This act might have been rendered a little bit better for the benefit of those not sitting in the front of the house.

Their voices harmonize and blend well, the setting and dress of the men unusually colorful and for a straight singing act certainly presented in a new way.

M. H. S.

NEW ACTS AND REAPPEARANCES

MARGIE COATES

Theatre—Broadway.
Style—Comedienne.
Time—Twelve minutes.
Setting—"One," plain.

Margie Coates is a recruit from the ranks of burlesque and she makes a bright addition to the ranks of women singles in vaudeville. She is a rather large woman, physically, and makes a splendid appearance from front, wears clothes nicely, and has a pleasing personality.

She makes her appearance wearing an evening gown, covered during her first number by a cape of sparkling, black material. Her first number is a song about "New Orleans," which she follows with a ballad, after which she sings a comedy number, concluding with a "blues" song. She has a voice that might be classified as a light female baritone. It is not husky or rough as most of these heavy female voices are, and is very pliable.

Miss Coates, who is now using published numbers, would do well to have some material written to suit her peculiar personality, for the writer believes she shows signs of developing into a distinctive type of comedienne.

S. A. K.

MILLS AND MILLER

Theatre—City.
Style—Acrobatic.
Time—Twelve minutes.
Setting—In one.

Two young chaps in a routine of tumbling, gymnastics, and some comedy bits. Of the latter, about the only laugh offered was the bit where the "comedian" took the trick hat off his head and put it on his partner's, with the remark, "Let's see how funny you can be." And even this didn't go so good at this house when reviewed. The comedy end needs revising entirely, or could even be omitted. So much for that end.

The tumbling and other acrobatics are very good. The boys do some stunts which are new, and do all of them well. They were on number two at this house, but can close or open any bill.

G. J. H.

THE HEYNOFFS

Theatre—58th Street.
Style—Fencing and Dancing.
Time—Twelve minutes.
Setting—Special.

A special set in full stage is used by this man and woman, who open the act with several beautiful poses upon a revolving table. Dismounting from the table, they go into several double dances, all of which are executed in a meritorious manner. This couple possess personality and know how to use it. The posing is a work of art.

S. H. M.

AL LESTER & CO.

Theatre—City.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—In "one" and "two."

The comedy done by Lester is of the novelty order, most of the time running along without any rhyme or reason, but fairly entertaining, nevertheless. The "company" is a beautiful woman who ably assists him.

Opening in "one," Lester arrives with hair disheveled because his wife, more or less crazy, is after him. Later he sings the mock ballad "Saloons," and going to "two" with the aid of a place drop showing an interior scene, he managed to enter a house where the woman was expecting a "Major Concrete" to arrive shortly and entertain her guests. This we learn by a telephone conversation done by the woman. When Lester comes on, still trying to dodge his "wife," he is mistaken, of course, for the major. The subsequent stuff done was a series of meaningless conversations and nutisms as well as recitations, etc. Closing in "two" they recited as the curtain came down gradually, finally almost standing on their heads in order to get the last words across. In "one" they finished off the act by the girl reciting a poem and the man following with a parody on the same bit.

The style of comedy is different and at times follows in a sort of *ad lib* vein. Lester's comedy plus the pretty accomplice ought to make the act acceptable at any of the better houses.

M. H. S.

DE LYONS DUO

Theatre—State.
Style—Acrobatic.
Time—Eight minutes.
Setting—Special, in "three."

The major portion of the acrobatic work done by the two performers in this act, both men, is of the hand-balancing type. The act opens with the two being discovered at the rise of the curtain in an acrobatic pose upon a velvet stand at the rear. The back drop is of dark velvet with gold monogram upon it. The two men, both of them of splendid build, one much larger than the other, go through some fast, fairly difficult feats. One very good trick showing the strength of the big chap, is done, in which he bends backward over a specially built chair, his feet upon the seat and his head upon the floor, and lifts his partner all the way up hand over hand.

The feat which closes the act is a good one, too, getting the performers a good hand. Four chairs are placed in a line, and the smaller of the men dives over them to a hand stand upon the hands of his partner, who is stretched out upon the floor to catch him.

H. E. S.

"WORDS AND MUSIC"

Theatre—125th Street.
Style—Novelty.
Time—Nineteen minutes.
Setting—Studio in full.

In a setting representing a studio such as would be conducted by a singing master or musician, a young man evidently trying to portray an Italian or Frenchman, we are not sure which, makes his entrance and sings an introductory number about his pupils.

He then introduces them. There are three girls. The first one sings grand opera tunes, the second is a soprano singer, who whistles as a side issue, and the third is a comedienne, who delights in roughing things up. The act, which consists mostly of singing and piano playing is a rather novel method of presenting three girls in specialty numbers. There are a number of laughs in it and some good singing and piano playing. All in all, the act shapes up rather well. The man might improve his delivery if he would talk his lines instead of singing them. His voice is weak.

S. A. K.

CAMIA AND CO.

Theatre—State.
Style—Dancing.
Time—Ten minutes.
Setting—Full stage, special.

Camia and Company consists of a woman who is an accomplished toe-dancer, a male dancer and a woman pianist. The offering consists of two numbers danced by both, a solo dance by each, and a piano selection, to fill in, by the accompanist. The first dance is the usual toe and balancing thing. The woman is a dainty person, and does a solo dance very well. The man then dances a Hungarian folk-dance, about the best thing in the act, and gets a great hand. His partner then comes back, also in Hungarian costume, and he joins her in another folk-dance which closes the show. The act is nicely set, and is a pleasing offering.

H. E. S.

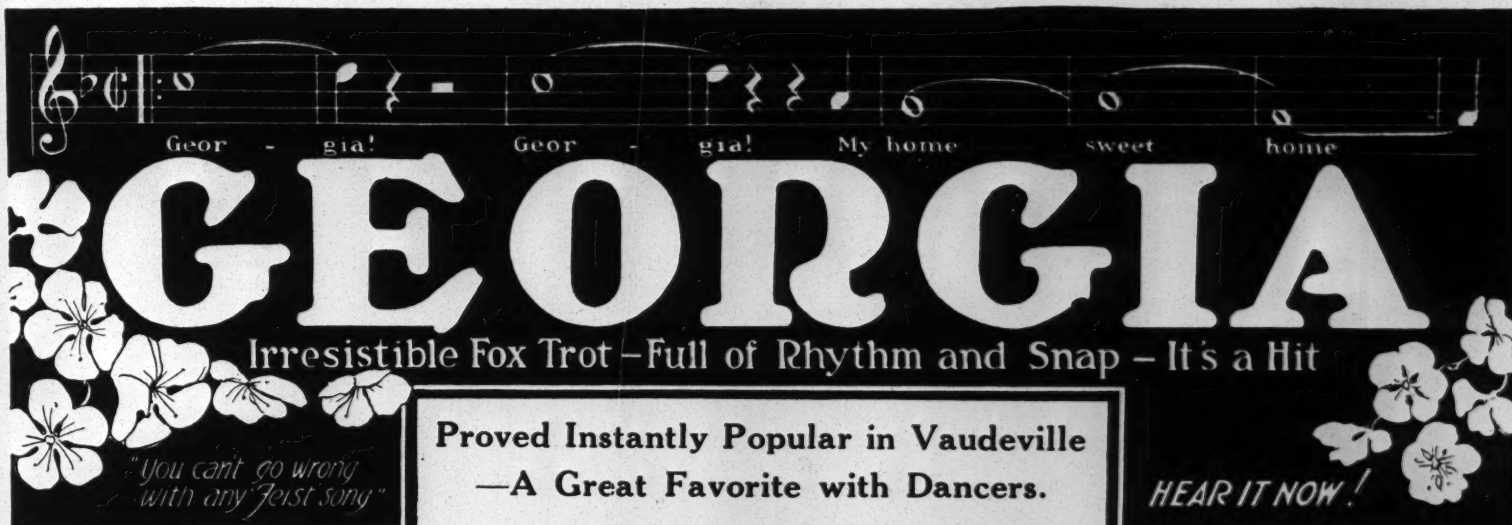
THE PATRICKS

Theatre—23rd Street.
Style—Acrobatic.
Time—Ten minutes.
Setting—Full stage, plain.

The Patrick's, man and woman, present a novel acrobatic turn. Novel inasmuch as the woman is the understander, and does all of the heavy work. Their routine consists mostly of balancing stunts, on the head and shoulders, and on single bars, supported on the shoulder of the woman.

The woman is a powerful person, and she doesn't seem to mind the work at all, taking it very nonchalantly. The man, who is exceedingly well developed works nimbly and without undue pretense. The novelty of this combination should assure it of bookings, aside from the merit the act may have.

S. A. K.



GEORGIA

Irresistible Fox Trot - Full of Rhythm and Snap - It's a Hit

Proved Instantly Popular in Vaudeville
—A Great Favorite with Dancers.

"You can't go wrong with any 'Georgia' song"

HEAR IT NOW!

RESORT BUSINESS POOR

The present season has been the most disastrous one in modern times for all kinds of amusement managers' and concessionaires at the various summer resorts and in the East, those at the beach resorts being especially affected. The July Fourth holiday, which was hopefully expected to bring good business, turned out to be the worst for business in recent years. The major part of the blame for this can be laid upon the miserable weather, the rainiest in years, but some portion of the fault for the poor business lies with the inability of the public to spend because of depressed business conditions general for the past eighteen months in this country.

At Coney Island, the greatest amusement and recreation centre in the world, the concessionaires, operators of amusement devices, and restaurant managers, have been especially hard hit by the bad weather. Most of the concessionaires, who are small operators, pay their rentals in three installments, the second of which was due on July 5, but because of the failure of the expected Independence Day rush to materialize, the majority of them have not been able to meet it. A number of them have been forced out of business, but most of those unable to pay have been granted more time to pay. The Fourth of July business was expected to be unusually good this year, falling as it did on a Tuesday, with the great majority of the people making it a Saturday to Wednesday holiday. The rain on Saturday and the disagreeable weather on Tuesday, however, killed all chances of even fair business.

At Atlantic City, Asbury Park, Long Branch and other coast resorts the holiday business was also far below normal. Business at Atlantic City in all lines has been so poor this season that a number of business places there which depend upon the summer visitors for trade expect to close if the weather does not change for the better. The expensively-run cabaret restaurants in Atlantic City have been particularly hard hit. Business has not been even fair since the opening of the season around the middle of June. Even the July 4th business was away off.

The poor business of the summer resorts is echoed by almost every amusement park in the East. During the past few years much money has been invested in fitting out elaborate amusement parks, a boom in this direction having been predicted. The business this season has been discouragingly poor and a few big parks have already announced that they would close.

Optimistic outdoor amusement and resort men assert that with a favorable break in the weather their business will pick up. They look to good weather in the hopes of making good some of their heavy losses.

JUDGMENT AGAINST ART THEATRE

A judgment for \$806 against the Jewish Art Theatre, Inc., was filed last week in the office of the County Clerk by the U. S. Fidelity & Guarantee Co. This sum includes interest.

ACTRESS DISAPPEARS

Elsie Western, vaudeville actress, known in private life as Mrs. Richmond F. Hutchins, is being sought by her husband, who is at a loss to account for her mysterious disappearance which occurred on June 14. On that day she stepped into the Sheepshead Bay subway station, planning to spend the day in Manhattan shopping. Since that time Mr. Hutchins has not heard from her, nor has he been able to pick up the slightest trace of her.

For nearly a month, Mr. Hutchins, who is also an actor on the vaudeville and legitimate stages, has used every resource in the search for his wife. Through E. F. Albee, head of the Keith Circuit, Mr. Hutchins has enlisted the aid of the Pennsylvania Railroad in an attempt to trace two trunks filled with men's clothing which disappeared at about the same time as his wife.

He now hopes that as a means of last resort he may be able to discover something concerning her whereabouts by giving the facts of her disappearance to the public. The failure of his search combined with that of the Bureau of Missing Persons and the police of the Seventy-third precinct, Sheepshead Bay, has virtually convinced him now that his wife is either being held a prisoner or that she was the victim of foul play.

He is unable to offer any plausible solution of the mystery, which resembles that of the disappearance of Dorothy Arnold. He says that their married life was ideal and that they had had no disagreements either immediately before or at any time before Mrs. Hutchins vanished.

The circumstances of the disappearance, as told by Mr. Hutchins, who now keeps a restaurant at 221 West 104th street, relate that Mr. and Mrs. Hutchins spent ten weeks at Atlantic City, leaving there on June 13. That day they came to Sheepshead Bay and took a room in the house of an acquaintance. In the evening they went to Coney Island, they said.

The following morning about 8:30 o'clock the actress, accompanied by her husband, went to the subway station, planning a trip to Manhattan to buy groceries. She promised that she would telephone him at noon, but although he waited in the appointed place until nightfall no word came from her. In her handbag Mrs. Hutchins carried some cash, bank books and the checks for two trunks containing only her husband's clothing, which had been shipped from Atlantic City. These trunks have vanished.

On the day of her disappearance Mrs. Hutchins wore a pongee tailored suit, a white straw hat trimmed with black underneath, gray silk stockings, and black satin pumps.

THEATRES TO FIGHT TAX

PARIS, July 10—The Federation of Theatre and Cinema unions at a meeting held last week voted unanimously to close all the theatres and playhouses in France unless the government taxes are reduced.

The unions have set February 15 as the closing date.

ALIMONY FOR EX-"FOLLIES" GIRL

Florence C. Harlan, former "Follies" girl, who is suing her husband, Kenneth D. Harlan, well known moving picture actor, for divorce in the New York Supreme Court, was granted temporary alimony of \$150 a week and counsel fee of \$1,000 by an order handed down last week by Justice Marsh. The motion for alimony and counsel fee was granted by default. Harlan, who is now in California, not putting in a defense.

Mrs. Harlan, who was known as Flo Hart when in the "Follies," has been suing her husband for a separation for some months past, her divorce action having been started only about a month ago. She was granted permission by the court to serve Harlan by publication.

In March Kenneth Harlan succeeded in having the Appellate Division of the Supreme Court reverse an order granting his wife alimony of \$100 a week and \$700 counsel fees in the separation action. At that time he filed an answer in which he denied his wife's charges that he had treated her cruelly and also counter-charged that she frequently caused him much embarrassment by becoming intoxicated.

The Harlans' domestic affairs have been in a much mixed up state since last winter, when Mrs. Harlan had her husband arrested for disorderly conduct. He was arraigned in the West Side Court in New York and the charge against him dismissed with a warning injunction from the magistrate. Mrs. Harlan was the former wife of the late Fred Belcher, who was in the music publishing business, and from whom she inherited some money.

9,000 AT STADIUM CONCERT

At Saturday night's concert in the City College Stadium Henry Hadley the conductor, offered an audience of 9,000 a program of popular classical selections, starting with Elgar's "Pomp and Circumstance." Then followed the overture from "Oberon." Selections from the works of Mendelssohn, Grieg, Sibelius and Nevin formed the body of the night's offering, with the "Ride of the Valkyries" as a finale. Mr. Hadley is generous with encores, among which last night he played again his new march, "The Stadium."

JOSEPH HALPER TO PRODUCE

Joseph Halper, a cloak and suit merchant, who for several seasons has been dabbling in vaudeville, has given up the suit game and opened offices in the Churchill Building, where he will produce vaudeville acts, and will also design and manufacture costumes. Halper is engaged to be married to Helen Isense, who was formerly with Tom Rooney's "Four Ushers" girl quartette.

"AWFUL TRUTH" OPENS SEPT. 20

Gilbert Miller has arranged with Ina Claire, who is now in London, to appear in Arthur Richman's new comedy, "The Awful Truth," which will be presented at the Henry Miller Theatre in Sept.

BIG SONG REPERTOIRE

Charles F. Strickland and his American Harmony Boys, playing at Reisenweber's, have been learning new songs until they now have over eighty singing numbers in their repertoire. There is no dancing at the Fifty-ninth street restaurant after two in the morning, so that whenever the review is not going on Strickland and his boys entertain with their songs and playing.

Strickland has just added a new drummer, Jack MacNichol, to his organization. The other members, most of whom have been with him from three to seven years, are: Sam Steinberg, violin; John Amendt, banjo; Charles Agne, trumpet and saxophone; Frank Zimnock, trombone; Herbert Weber, bass, and the leader, Charles Strickland, piano.

The orchestra carries 21 instruments for seven men. They were previously heard in vaudeville, Healy's, Rectors, Moulin Rouge, Beaux Arts, Atlantic City, and numerous other places.

LANIN INCREASING ORCHESTRA

Sam Lanin, now playing at Roseland, is building up his organization so that in the fall it will be comprised of 14 musicians. He has already secured contracts with some of the most prominent instrumentalists in the country and has options on the services of four arrangers to orchestrate the numbers for his organization.

Lanin leaves on a three weeks' vacation July 13, when he will visit Atlantic City, Baltimore, Lake George, Lake Placid and other summer resorts, combining business with pleasure. During his absence Jack Lube will conduct the orchestra.

LEVY AT ROSELAND

Jules Levy, who is a partner of Joe Gold, in the orchestra now playing at the Roseland, is one of the best known cornetists in the country. He has made numerous phonograph records in the past and is at present engaged in making several specials for the big companies.

Joe Gold's latest song, "If It Wasn't For You," with lyrics by I. Jay Faggin, has been accepted by M. Witmark & Sons for early release.

STUYVESANT TO DO FIVE

The Stuyvesant Players announce that they will present at least five bills during next season, and they have issued a call for new and original one act and full length plays for early fall production. Playwrights, known and unknown, are invited to send their manuscripts to Lester Margon, the director, at 152 West Fifty-fifth street, New York. A prompt decision is promised.

CHARLES CLOSING AT STRAND

The Charles and Charles Orchestra closed at the Strand Roof Tuesday night. The members of the orchestra are preparing a vaudeville act and expect to open in the fall.

NEW TALKING-FILM INVENTION

Chicago, July 10.—W. L. Abbott, president of the board of trustees of the University of Illinois, announced that the university laboratories had developed talking motion pictures through a process of photographing and reproducing sounds.

The invention is the work of Prof. Joseph Tykocinski-Tykociner of the physics department. The invention, said Mr. Abbott, belonged to the university; patents had been applied for by the school, and the institution would develop the scheme and if successful turned over to the public at a nominal profit.

The professor's apparatus to receive sounds consists of an ordinary telephone receiver. Fluctuations in electric current caused by vibration of the transmitter cause variations in a beam of light, and these variations are photographed on a strip of film alongside the regular movie negative. By means of a cell which is sensitive to light and the amplifiers used in radio this sound is reproduced simultaneously with the picture, Mr. Abbott said.

EXCHANGE PLAN TO CONTINUE

Although the U. S. Music Company have reduced the price of their rolls, from \$1.25 to \$1.00, the concern has decided to have a permanent exchange plan, no matter what the price of their rolls are.

The reduction which went into force recently, has resulted in steady sales of U. S. rolls during the present summer season which is generally considered the worst part of the year.

Formerly the U. S. rolls sold for \$1.25 and a trade allowance for old rolls was made of 33 cents. Since the reduction of the price to \$1.00, but twenty cents is allowed the purchaser of a new roll when he brings in the "scalp" of an old roll, regardless of the condition or make. Of the twenty cents which the dealer allows for each old roll, the U. S. company absorbs five cents when the dealer returns the front of the old roll to them for credit.

WHITEMAN AT TINNEY CIRCUS

Paul Whiteman with four of his musicians augmented the Paul Whiteman Collegians' orchestra when they played at Frank Tinney's Circus which he gave for the benefit of the Long Beach Hospital, last Sunday evening, at Long Beach, L. I. The Collegians play in Castles By The Sea, a Long Beach resort.

Heavy Fall business is being expected by Paul Whiteman, Inc., whose books are already filled with engagements at different social functions to be held as far ahead as Thanksgiving Day, Christmas, and other days.

ROLLS AND RECORDS

DISTRIBUTORS FOR RED RECORDS

The A. C. Erisman Company, of No. 174 Tremont street, Boston, Mass., have been appointed distributors for Vocalion Red Records. The Erisman Company are well known to the trade as successful New England distributors and dealers, and make the twenty-sixth link in the Vocalion Record chain of nation wide distributors.

A complete stock of Vocalion records have already been installed in the A. C. Erisman shipping department and they are planning to begin immediately a very extensive campaign on the promotion of Vocalion records in New England territory.

The Vocalion Record company will make no further shipments of their records into New England territory, as all records in the future will be shipped to the dealer direct from the New England distributors.

This coming November Mr. Erisman will celebrate his 24th year in the talking machine industry. He started in Philadelphia, but has been in the jobbing line on phonographs in New England since 1908. Associated with Mr. Erisman is A. W. Chamberlain, who was formerly with the New England Victor distributor, H. M. Blakeborough. Mr. T. Norman Mason is also associated with the Erisman Company.

COLUMBIA MEN IN NEW YORK

Several Columbia Graphophone Company branch managers from different parts of the country, are visiting the New York office this week, conferring on methods of increasing sales, etc. Among those who are in town are: S. H. Nichols, branch manager of the Columbia's Pittsburgh office; Westervelt Terhune, branch manager of Atlanta, Ga.; F. L. Scott, of Omaha; C. A. Delzell, of Denver, and J. E. Bibins, sales representative of Atlanta, Georgia.

VOCALION RELEASES FOUR

The Vocalion Company has made a special release of four records, all of them popular dance numbers. One of the special releases in particular is expected to be one of the month's biggest sellers, 14357, "Swanee River Moon"—"Panorama Bay," both waltz numbers. The others are 14355, "Coo Coo"—"Romany Love"; 14356, "Deedle Deedle Dum"—"Blue Eyed Blues," and 14366, "Just Because You're You"—"The Sneak."

COLUMBIA'S AUGUST LIST

The Columbia Record Company's August list includes ten popular song and dance disks, by Eddie Elkin's Orchestra, Ray Miller, California Ramblers, Happy Six, Princes' Dance orchestra, Eddie Cantor, Al Jolson, Norah Bayes, Frank Crumit and others. The popular vocal records are: 3626, "Stumbling"—"Coo-Coo"; 3633, "Atta Baby"—"Cow Bells"; 3632, "Here Comes Dinah, Belle of the Ball"—"O-Oo Ernest"; 3625, "My Yiddish Mammy"—"The Sheik of Avenue B"; 3624, "Mammy, I'm Thinking of You"—"Take It Cause It's All Yours." Dance numbers are: 3629, "I Love Her—She Loves Me"—"You're like a Ray of Sunshine"; 3631, "Kicky Koo-Kicky Koo"; 3635, "Swanee Bluebird"—"No Use Crying"; 3636, "Gypsy Love Song"—"Victor Herbert Waltz Gems," and two accordion solos, 3620, "You Won't be Sorry"—"Mona-Lu."

The mid-month August releases of popular song and dance records are: 3624 "I Love Her—She Loves Me"—"I'm Hungry for Beautiful Girls" (Eddie Cantor); 3630, "Who'll Take My Place"—"Fickle Flo"; 3628, "Parade of the Wooden Soldiers"—"Twas in the Month of May"; 3621, "Sweet Indiana Home"—"Lovable Eyes"; 3627, "Those Longing for You Blues"—"Pick Me Up and Lay Me Down" (in dear old Dixie).

REGAL AUGUST RELEASES

The Regal Record Company's August list contains six dance, three popular vocal, one comedy, four standard and two violin solo records. Popular dance numbers are: 9320, "South Sea Moon"—"Parade of the Wooden Soldiers"; 9322, "Nobility Lied"—"Gee, But I Hate to Go Home Alone"; 9321, "Lovable Eyes"—"El Calendario del Ano"; 9323, "Sweet Indiana Home"—"Coo-Coo"; 9324, "Do It Again"—"Cavalleria Rusticana" (fox-trot); 9325, "Deedle Deedle Dum"—"Buzz Mirandy."

Popular vocal numbers are: 9326, "Why Should I Cry Over You"—"I Wish There Was a Wireless to Heaven"; 9327, "Little Red School House"—"Whenever You're Lonesome," and 9329, "Smilin' Through"—"I Hear You Calling Me."

LAEMLE GETS THE RANDOLPH

CHICAGO, July 8.—Carl Laemle has leased the Randolph Theatre from Jones, Linick & Schaefer for a term of five years, beginning August 1.

MAMIE SMITH WEEK SCORES

Mamie Smith Week, which the Okeh Record Company inaugurated July 3, resulted in a 75 per cent increase in sales of the popular colored artist's records, more of her discs being sold last week than the three weeks preceding it. An extensive campaign in the newspapers read by colored folk, and special advertising window streamers as well as window displays, brought numerous customers to the store who bought other records as well as those of their favorite blues singer.

Miss Smith, who is an exclusive Okeh artist, was the first woman of her race to record for any mechanical company and developed a certain style not equaled by any other blues singer. Her popularity is almost unbelievable, and numerous communications are received by her and the Okeh Record offices daily, offering money, jewelry, marriage proposals and all kinds of praise.

OKEH SPECIAL RELEASES

Two six record lists of special releases have been put out by the Okeh Record Company. They are: 4627, "Gypsy Love Song"—"Rustic Ann"; 4628, "You've Had Your Day"—"Southern Moonlight"; 4629, "Oh Sing a Loo"—"Gee, But I Hate to Go Home Alone"; 4630, "Lonesome Mamma Blues"—"New Orleans"; 4631, "Dem Knock Out Blues"—"Mean Daddy Blues"; and 4632, "K-K-Kiss Me Again"—"When You and I Were Young, Maggie, Blues," the last two being vocal numbers.

The other list is: 4638, "Parade of Wooden Soldiers"—"Oh Gee, Oh Gosh"; 4639, "Keep on Building Castles in the Air"—"Blushes"; 4640, "Coo Coo"—"Building Love Love Castles"; 4641, "My Honey's Lovin' Arms"—"When You're Lonesome Blues"; 4642, "Ku-Ku" (vocal and instrumental), and 4643, "Georgia"—"Plantation Lullaby" (vocal).

GARBER MAKING RECORDS

Jan Garber and his Southern Orchestra of six men was in New York last week making records for the Columbia. Among other numbers he played "Just Because You're You" and "Haunting Blues." The combination is well known through the South, being all young men and having played at many of the dances and hotels below the Mason and Dixon line.

HODGES IN NEW YORK

Jimmy Hodges and Jimmy Evoston are in New York following the closing of their stock season. This is the first time in six years that they suspended activities for the summer. They will have one permanent stock company, one one night stand show and several tabloids next season.

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L. P. LARSEN, MANAGING ART DIRECTOR

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::

CHICAGO

::

PHONE DEARBORN 1776

VAUDEVILLE BILLS

(Continued from page 21)

Metropolitan (First Half)—Donald Sisters—LaVine, Audrey & Ritz—Broken Promises—Steppe & O'Neill. (Second Half)—Sylvia Mora & Rockless Duo—Dan Downing—Green & Blyler—Haig & LaVere.

Palace (First Half)—Cooper & Lacey—Romas Troupe. (Second Half)—Belle & Barry—Jarrow—Wyoming Trio.

BALTIMORE

Xylo Duo—Chas. & Monte Huber—Betty Fredrick & Co.—Harry Watkins.

BOSTON

(First Half)—Montabmo & Nap—Henri Sisters—Adams & Gerhne—Harry Brooks & Co.—Weber, Beck & Frazer. (Second Half)—The Lytells—Paul Brady—Hugh Norton & Co.—Cassler & Beasley Twins.

BUFFALO

Margot & Francois—Mammy—LaFollette & Co.—McCormack & Winehill—Stanley Hughes & Co.

LONDON, CAN.

(First Half)—Four Roses—Irene Trevette—Weston & Eline. (Second Half)—Franchini—Grace Cameron—Frank Cornell & Co.

MONTREAL

Harvard & Bruce—Driscoll, Long & Hughes—Morgan & Gray—Sossman & Sloane—Jonis's Hawaiians.

NEWARK

Jack Hanley—Arthur & Lydia Wilson—Schaefer, Weymer & Carr—Bert Walton—The Old Timers.

OTTAWA

Ella LaVall—Billy Barlow—Betty, Wake Up—LaTour & Elliott—McKay's Revue.

PROVIDENCE

(First Half)—The Lytells—Paul Brady—Hugh Norton & Co.—Howard & Lewis—Cassler & Beasley Twins. (Second Half)—Montambo & Nap—Henri Sisters—Adams & Gerhne—Harry Brooks & Co.—Weber, Beck & Frazer.

TORONTO

Col. Dimond & Granddaughter—Ubert Carlton—Jack Walsh & Co.—Altna Carbone & Co.—Danis Bros.

PANTAGES CIRCUIT

Week of July 17, 1922

WINNIPEG, MAN.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Valentine Vox—Cornelia & Van.

GREAT FALLS AND HELENA, MONT.

Page & Green—Fulton & Burt—Lorner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

BUTTE, ANACONDA AND MISSOULA

Gordon Wilde—Ward & King—The Wife Hunters—Bob Willard—Indoor Sports.

SPOKANE, WASH.

Three Belmonts—Crane Sisters—Ferry Corvey—Caledonian Four—Willard Mack & Co.

SEATTLE, WASH.

Victoria & Dupree—Charlie Murray—Springtime Frivolities.

VANCOUVER, B. C.

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Schichtl's Marionettes.

TACOMA, WASH.

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Gladys Green—Coscia & Verdi.

PORTLAND, OREGON

Pettit Family—Judson Cole—Mlle. Rhea Co.—Britt Wood—"Love Nest."

TRAVEL

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus.

SAN FRANCISCO

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

OAKLAND, CAL.

Emile & Willy—Leo Greenwood Co.—Callahan & Bliss—Royal Revue—Telak & Dean.

LOS ANGELES, CAL.

Will Morris—Nada Norralne—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

SAN DIEGO, CAL.

The Plekforde—Bowman Bros.—Quinton & Capell—Whipple Huston Co.—Novelle Bros.

LONG BEACH, CAL.

Buster Quinlan Co.—Eary & Eary—Sageur & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

SALT LAKE CITY, UTAH

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

OGDEN, UTAH

Mrs. Romeyn Jansen—Walter Brower—Craig & Holdsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

DENVER, COLO.

Mole, Jesta & Mole—Four Popularity Girls—Nelson & Madison—Everette's Monkeys—Pot Pourri Dancers—Mack & Lane.

COLORADO SPRINGS AND PEUBLO, CAL.

Wilson & McAvoy—Cinderella Revue—Duval & Symonds—Four Erretos—Little Jim—Waldman & Freed.

OMAHA, NEB.

Farrell & Hatch—Futuristic Revue—Lady Alice's Pets—Dunley & Merrill—Miller, Klint & Cuby—Moran & Wiser.

KANSAS CITY, MO.

Tom Kelly—"Country Village"—Stanley & Jaffrey—"Breezy Buddies"—Kola Jackson Co.

MEMPHIS, TENN.

Joe Thomas Co.—La Pine & Emery—Carter & Cornish—Skipper, Kennedy & Rooney—"Petticoats"—Thomas' Saxotette.

AFSON'S SHOES

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Catering to the Theatrical Profession

CIRCUS

Barnes, Al. G., Show—Kewanee, Ill., 12; Canton, 13; Jacksonville, 14; Lincoln, 15.

Gollmar Bros. Circus—Willmar, Minn., July 12; Pipestone, 13; Sioux Falls, S. D., 14; Hewarden, Iowa, 15; York, Neb., 17; Heldredge, 18; McCook, 19; Red Cloud, 20; Superior, 21; Concordia, Kan., 22.

Howes—Mt. Vernon, Wash., 12; Everett, 13; Wenatchee, 15.

Main, Walter L.—South Norwalk, Conn., July 12; Portchester, N. Y., 13; Mt. Vernon, 14; Freeport, L. I., 15; Babylon, 17; Patchogue, 18; Sag Harbor, 19; Southampton, 20; Riverhead, 21; Greenport, 22.

Ringling Brothers, Barnum and Bailey Combined—London, Ont., Canada, 12; Port Huron, Mich., 13; Flint, 14; Toledo, O., 15.

Sells-Floto Shows—Shenandoah, Iowa, 12; Omaha, 13; St. Joe, Mo., 14; Kansas City, 15-16; Topeka, Kan., 17; Emporia, 18; Hutchinson, 19; Dodge City, 20; La Junta, Col., 21; Pueblo, Col., 22.

LOW THEATRICAL FARES

VIA STEAMER LINES

TO NEWBURGH, POUGHKEEPSIE, KINGSTON, ALBANY, TROY, SCHENECTADY, AMSTERDAM, SARATOGA, GLENS FALLS, UTICA, ROME, BOSTON, PROVIDENCE (All New England Points)

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SAYS ACT IS NOT GERMAN

June 10, 1922.

Editor,
New York CLIPPER,
New York City.
Dear Sir:

In your edition of July 5th under the heading "Flood of Acts Due to Play Here Next Season" I also see my name mentioned.

I am certain that you have no intention of mis-stating facts, but I am extremely sorry to say that errors have been made which are liable to cause misunderstanding and damage if not corrected.

It is true that I have booked *Orlando's Horses* for the Hippodrome, New York, with about sixty horses (not thirty as the article stated). It is further correct that this act has created a sensation in London and Paris and it costs the management \$4,000 weekly (and not \$2,000 as stated).

It is not true that this is a German act unless Germany has extended its borders to include Sweden and that all the Swedes are now German citizens because Mr. Orlando is a Swede and a circus proprietor in Stockholm where the act also has been created. This may or may not please the gentlemen who gave you the information, but it is nevertheless the case.

Of course, this does not mean to say that we will not import any German acts. On the contrary, we have signed up some very interesting novelties to appear over here and I am sure that the public will appreciate a change because they pay their good money to be entertained and get value, pleasure or some kind of a sensation in return for their money.

The managers are pleased if they can give their public a program liable to draw full houses in order to pay salaries and expenses, besides making a fair profit out of their investments and for their work and ideas.

Real and progressive artists on the other hand should be thankful whenever an opportunity is offered them to improve their own acts and get new ideas by looking at novelties or acts which are different and study the reason why they are successful and then go ahead and go one better.

Artists who are always complaining or who are trying to put the blame upon somebody or something instead of upon themselves or even try to accuse and harm others wrongly should quit the business and make room for others who are more fit or up to the times. This may sound harsh, but I can only give as an example my own experience and the way I have acted and always with great success.

I conceived, originated and created an act which caused a real sensation wherever it appeared and the public was at all times spellbound and "paralyzed" as the phrase was frequently employed. The same kind of an act would be worth today \$3,000 a week, providing of course it would create the same sensation and the same amount of talk among the public, managers, physicians, etc.

When I found on my return trips that I was not the same kind of a draw as I was on my first visit, and after I had appeared in almost every city in the world and found out furthermore that there was no possibility to improve upon the act nor tricks, dressing, scenery, lights, music, etc., I made up my mind to quit there and then, and at the height of my success which came as a great surprise to everybody connected in the theatrical profession.

I figured that it would be foolish for anyone who is at the top to allow himself to slide down the ladder which is so hard to climb, and furthermore, I made room for other people and finally and not the least, I upheld my reputation and could start at any time in any other business and with an asset that was hard to beat.

A few years later I started an international world's agency and the success of same was just as startling as was my career as an artist. Consequently, if an artist cannot succeed in one line he should try another and if he cannot do anything at all in the theatrical profession for any kind of reason, then he should try something different. Perhaps he might do wonders! Who knows?

Very truly yours,
J. H. BRINELL.

SHUBERT UNITS LINING UP

The producers who are to present unit shows over the Affiliated Theatres Corporation Circuit, otherwise known as Shubert Advanced Vaudeville, are lining up their shows and many names of prominence in the profession are among those who have signed.

The Watson Sisters, Herman Timberg, Roger Imoff, Harry Steppe and Harry O'Neil have been signed by I. H. Herk to appear in his units.

Gertrude Hoffman, Wellington Cross and Johnny Lorenz have been signed for the Arthur Klein unit.

Jimmy Hussey, Willie Cohen, Johnny Dooley, Bert Walton and White and Beck have been signed by Barney Gerard.

Georgie Jessel, Courtney Sisters, Jack Edwards and Dolly Manuel have been signed for the Davidow and LeMaire unit.

Jack Reid, Edna Luce, Betty Weber and Clark and Verdi will appear in Jack Reid's "Carnival of Fun."

Bobby Barry and Dick Lancaster, two former burlesquers, have been signed for an E. Thomas Beatty unit.

Abe Reynolds, Ben Holmes and Flossie Everett, three burlesquers, will be with a Max Spiegel unit.

Claire Devine and Stan Stanley will be seen in Henry P. Dixon's "Broadway Celebrities."

Jed Dooley, Jean Gibson, the Six Stellas, the White Way Trio, Emily Earle and Maurice Lloyd will be with William B. Friedlander's "Facts and Fancies."

DeHaven and Nice will head the George Gallagher unit.

Bert Baker and Company will head the Jennie Jacobs and Jack Morris unit.

Fred Heider and Company will head the Jack Singer unit, and Bobby Higgins and Company will appear in the same unit.

Eddie Nelson will appear in the unit to be produced by the Butler Estate.

Eight Blue Devils and McCoy and Walton will be with Arthur Klein's "Hello Everybody."

Fred Hildebrandt and Vera Michelena will be with "Hello Miss Radio," which Eddie Dowling will produce.

DALY QUILTS "THE MONSTER"

"The Monster," a new mystery play, will not star Arnold Daly, as announced, for Daly withdrew from the rehearsals on Monday of this week.

The star, it is said, took umbrage at the stage doorman's protests as he climbed over the footlights, which started the first rehearsal off on the wrong foot. Then, when Lawrence Marston, the stage director, decided to change some minor business in the script—still according to advice from headquarters—Mr. Daly became an ardent stickler for exact adherence to the author's directions. Frank McCormack, one of the principals, objected to this.

Soon afterward Mr. Daly, so runs the message from the Gaites office, telephoned to the manager, requesting that Marston be discharged and McCormack instructed to write him a full apology, or he would be under the painful necessity of leaving "The Monster" flat on its back. Receiving no encouragement from Mr. Gaites, Mr. Daly was represented only by a vacant chair at the rehearsal next day.

EVELYN QUILTS BAL TABORIN

ATLANTIC CITY, July 5.—Evelyn Nesbit is out of the Bal Taborin Cafe, where she has been playing for the past few months with much success, having walked out last Sunday night. Harry Katz, proprietor of the restaurant, has a contract with her until September 1, and is reported as considering enjoining her from appearing elsewhere.

According to the stories in circulation here this week, Miss Nesbit refused to go on for her last show on Sunday night, having had some words with Katz, and instead went around to several other of the cafes here, singing a number in each and announcing that she would no longer appear in the Bal Taborin.

Since she went down to Atlantic City recently Evelyn Nesbit is said to have regained much of her old-time buoyancy and good health.



ARTIE LEEMING

OPENED WITH
JACK LAIT'S
"SPICE OF 1922"
AT THE
WINTER GARDEN
AT PRESENT
AS SPECIALTY DANCER

A MOST WONDERFUL ENGAGEMENT

THANKS TO
BOB NELSON,
ALLAN K. FOSTER
AND
JOSEPH H. MOSS,
WHO ASSISTED ME IN OBTAINING THIS
ENGAGEMENT

THANKS FOR OTHER OFFERS

FRANK SHEA BUYS HOME

Frank Shea, last season in "The O'Brien Girl," in which he will also appear next season, has purchased a home in Long Beach, on which he has bestowed the name of "Mary O'Brien." This is a sort of tribute of Shea's to the benefits accrued from George M. Cohan's show.

JAMES TEMPLETON RECUPERATING

James Templeton, of the team of James and Mercer Templeton, last seen in Bessie Clayton's act, has just left the Richmond Memorial Hospital, Princess Bay, Staten Island, where he was confined for several weeks following an operation for appendicitis.

NEW OUTDOOR RESORT OPENS

PHILADELPHIA, July 10.—Barnet's Garden, Philadelphia's newest outdoor resort, was officially opened for the season yesterday afternoon. The main attraction for the present is Giuseppe Creatore and his band of forty musicians who opened a three weeks' engagement at the Garden.

Barnet's Garden was formerly the High Bridge Inn, and is located at the corner of Ridge avenue, Wissahickon Parkway and Fairmount Park. Its sponsor H. M. Barnet is a well known park and amusement man who has entirely renovated the historic hostelry, and added a specious bandstand to the premises.

FREE SHOWS FOR CHILDREN

Hugo Riesenfeld has completed arrangements with various organizations conducting play schools during the Summer months whereby children of the poor can enjoy the entertainments at the Rivoli and Rialto theatres free of charge, in groups of fifty to 200.

The Federation for Child Study, which conducts play schools accommodating between 1,000 and 1,200 children at the Ethical Culture School, Public School 4, Bronx; Madison House, New York Infirmary for Women and Children, Greenwich House, Beth Israel Hospital, Hudson Guild and Emanuel Sisterhood, is the largest group organization which will send children to the Rialto and Rivoli during July and August.

Other organizations which have made arrangements with Mr. Riesenfeld are the Recreation Rooms and Settlement, the Henry Street Settlement and the Stuyvesant Neighborhood House.

BIESE FOR KEITH VAUDEVILLE

Paul Biese and his trio will be seen in Keith vaudeville next season, if negotiations now being made are carried through. The Frank Evans office will direct his tour.

Evelyn

THE BLANCHARDS

C. M.

1493 Broadway, New York, N. Y.

We will write you or furnish you with an act, rehearse it, break it in and show it for you. If accepted will get you a route. Come in and talk it over.

P. S.—WE ARE NEW YORK REPRESENTATIVE FOR ARTHUR SINCLAIR, THE BUFFALO WRITER. A NUMBER OF FINE ACTS ON HAND.

LILLIAN GAY

SOUBRETTE

ON THE LADDER OF SUCCESS

THE TAN ARAKIS

B. F. KEITH'S

PALACE

Now W'k Beginning July 10

Sensational Foot Balancing and Ladder Experts (Dir. Pat Casey Office)

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New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps. 184 Boylston St., Boston, Mass.

FREE PICTURES IN PARKS

Included in the list of free public events for popular entertainment are educational motion pictures which will be shown out of doors in July and August. James N. Mulholland, Manhattan Supervisor of Recreation made the arrangement with Park Commissioner Francis D. Gallatin.

On each night of the week the pictures will be shown at two places in different parts of the city, such as parks, recreation piers, etc.

RENE FROM PARIS

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U. S. PICTURES LEAD

Jesse Lasky, of the Famous Players-Lasky firm, returned last week from his European trip and declared that after spending several months abroad was convinced that American producers and directors are far ahead of the European picture men. He said that the American films were holding their own share of patronage in all the countries he visited and seemed to be the most popular with both young and old.

"The American film stories with their happy endings and international story interest are driving out the old style morbid murder stories in some of the countries," added Mr. Lasky.

He told of meeting Vincent Ibanez, the Spanish author, in Madrid, where the latter saw one of his stories on the screen for the first time and expressed great pleasure over the way "Blood and Sand" was produced.

Mr. Lasky said that Molnar, the Hungarian author of "The Devil" and "Lilium," was pleased with the pictures made of his plays and had turned over the right to picture "The Swan" to the Famous Players-Lasky company.

TIN CAN BREAKS UP DANCE

ATLANTIC CITY, July 10.—Charging that he hurled a tin can at her while she was in the midst of a jazz dance at the Music Box Cafe, Miss Hazel Romaine, a cabaret entertainer caused the arrest of Nathan Goldenberg, the proprietor of a neighboring cafe. Goldenberg was held under \$500 bail for the grand jury charged with assault and battery. Miss Romaine asserted that after hurling the can through the window, Goldenberg followed it up with a milk bottle, bringing her dance to a close. She was so unnerved that she was ill for three days.

Recently Goldenberg asked for an injunction to prohibit the cafe owners from playing music in the early hours of the morning but the request was refused.

JOHN THE BARBER FINED

John Reisler, better known as "John the Barber," a fight promoter of No. 1493 Broadway, was fined \$25 in the Traffic Court by Magistrate House when he pleaded guilty to speeding.

John told Magistrate House that he was on his way to see him in regard to a new invention he has to prevent automobiles from skidding and speeding, when he was halted by a policeman. He was interrupted by the magistrate, who told him that the first thing to do is to respect the law and refrain from speeding himself. John paid the \$25 fine in preference to ten days in jail. After that his new invention got lost in the shuffle.

WENGER BUILDING "CAMEOS"

John Wenger has been engaged by Victor Herbert to design and build the productions of his forthcoming "Cameos," and Alice Lawler of Chorus Equity has been commissioned to select chorus girls for the productions.

REICHER WITH SELWYNS

Frank Reicher, who has been identified with the Theatre Guild in the direction of its productions, has signed a long term contract with the Selwyns to serve the firm in similar capacity.

The Selwyns are planning for the forthcoming season the most extensive and interesting line of offerings yet in their productive history. Among the fall productions will be the Meinhard-Bernauer fantastic melodrama, "Die Wunderlichen Geschichten des Kapellmeisters Kreisler," which will go into rehearsal under the tentative title of "The Mysterious Affair." This play will be produced in conjunction with Sam H. Harris. The rights to the next three A. A. Milne plays written have been obtained by the Selwyns.

Of the French plays procured by the Selwyns, which will have an early production under Mr. Reicher's direction, the most important is "Harlequin," a fanciful and poetic love story woven around this mythical character by Maurice Magre, with the English translation by Louis N. Parker.

The first of the Selwyn productions for the forthcoming season is the new play in which Jane Cowl will star and which will open in September. Closely following this will be Channing Pollock's drama of American life, entitled "The Fool," with Richard Bennett as its star, and "The Effickers," a new play by Martin Brown, with Allan Dinehart in the stellar role.

Edgar Selwyn is in Europe seeking a suitable vehicle for Florence Reed, and the Selwyns will bring Madam Petrova back to Broadway in a new play.

SING SING BAND DISBANDED

Sing Sing Prison's Band has been disbanded as a result of a punch on the nose which one member of the orchestra presented to another, and because none of the other musicians wouldn't "snitch." Warden Lawes decided that as long as the members wouldn't reserve their wind for musical efforts, and used it as exponents of the "manly art of defence" and offence that the band was not a good thing for the prison. The rest of the convicts refused to disclose who the fighters were, adhering to their "code of honor."

ONE NIGHT SHOW IN PALACE

CHICAGO, July 8.—The Palace Music Hall will open its doors again on July 14 for one night only, when Miss Stella Barnes and Miss Mary Denvir will stage a whole show and all the parts will be played by amateurs, members of the alumnae of St. Mary's-of-the-Woods Academy, located at Terre Haute, Ind.

MASS FOR JOSEPHINE COHAN

A Solemn Requiem High Mass was held today (Wednesday), at the Church of the Blessed Sacrament, 71st street and Broadway, for the repose of the soul of Josephine Cohan-Niblo. Many friends of the deceased were present. This was the sixth memorial service held for Mrs. Niblo.

BIG LIST OF PLAYS FOR SHUBERTS

The rights to twenty-two foreign plays and operettas were secured by J. J. Shubert on his tour to Europe, and he brought them back with him last week. In addition to these, Shubert also signed several well-known European artists, chief among whom is the German star, Hilda Woerner.

In England he acquired the rights to George Edwardes' production of "The Lady of the Rose," a musical play now at the Daly's Theatre in London. This will be produced here in September with Eleanor Painter in the prima donna role. Jean Gilbert wrote the score. In Budapest he secured "The Life of Offenbach," with music by that famous master.

Tessa Kosta will be seen in "The Little Dutch Wife," which Shubert obtained on the continent. The music for this was composed by Emmerich Kalman, with lyrics by Leo Stein and Bela Jenbach. Hilda Woerner will make her American debut in "Madame Flirt," secured in Berlin. Music for this is by William Steinberg, George O'Konkowski and Walter Broome.

From Sir Arthur Pinero, Shubert secured the rights to "The Enchanted Cottage," which will be produced here in conjunction with William A. Brady. Two operettas by Leo Fall, called "The Street Singer" and "The Holy Ambrosius," have also been brought over. The book for the latter is by A. M. Willner and Arthur Rebner.

Others which Shubert secured are "The Millionaire's Supper"; "Der Vetter aus Dingsda"; "The Clown of God," by Hugo Wolfgang Phillip; "Mia Moglie non ha chic" ("My Wife Has No Style"); "Addio Giovinezza" ("Farewell Youth"), the last two by Pietri; "Capriccio Autico" ("Old Fashioned Caprice") and "L'Ave Maria," from Bettinelli; "The Advertising King"; "Amore in Maschera" ("Love in a Mask"), by Darclee; "Il Berretto Curchino" ("The Blue Tam"); "The Candidate"; "The Queen of the Rose"; "La Regina del Fonografo" ("The Queen of the Phonograph"); and "Prestami tua Moglie" ("Lend Me Your Wife"). Arrangements were also completed for the dramatization of the book "The Whip."

ASKS ANNULMENT OF MARRIAGE

Margaret L. Muir, who last appeared here in "The Last Waltz" is suing for annulment of her marriage to Malcolm Norman MacLeod on the grounds that he had entered into the mental reservation to be a husband in name only, and refused to perform the duties of a husband. They eloped and were married about a year ago.

LEONA STATERS IS AN AGENT

Leona Stater, who has been in the theatrical profession for a number of years, having begun as a child actress, has abandoned the professional end of the theatre for the commercial end, and is now running a theatrical exchange in the Putnam Building.

HUNT FOR MISSING WRITER

CHICAGO, July 3.—Police are searching for a young man and woman called "Wayne" and "Mrs. Smith" in the note book found in the vanity case of Miss Pheobe Allen, pretty eighteen-year old girl from Roanoke, Va., who came to Chicago with the intention of becoming a scenario writer, and who is believed to have committed suicide. Her cape and vanity case were picked up on the Lake Shore in Lincoln Park last week.

Remarks in the note book seem to show that she had at last considered her hunt for fame as a scenario writer hopeless. There were many epigrams in the note-book, some of them being as follows:

"Most men have commuting hearts that leave home regularly, but always come back again to wife for a rest."

"A woman always insists that a man acknowledge her virtues, but a man is thankful if a woman will just overlook all his failings."

"A mind woman is the lily that adorns a platform, a heart woman the rose that sweetens a man's own home. The average man always marries one of these—and then spends his life thinking wistfully of the other."

"Be patient—never try to kiss a woman the first or second time you meet her. And never reveal your purpose, what it may be until she is used to you and trusts you."

"What a man calls his friendship for a woman is always either the beginning of love or what is left of it after the romance and thrills are gone."

"A woman seldom finds real love until she has grown weary of looking for it and has begun to look for the amusement and diversion of synthetic sentiment."

The girl disappeared from the home of Mrs. Sarah A. O'Byrne, in North Dearborn street, Wednesday night. Her friend, the mysterious "Mrs. Schaefer," had engaged the room for her two weeks ago.

The first intimation that Miss Allen had possibly drowned herself came Thursday night when "Mrs. Schaefer" reappeared at the O'Byrne home in much agitation.

"I've just received a note from Phoebe saying she was going to kill herself," she told the housekeeper.

CHINESE TROUPE FOR UNIT

Rush Ling Toy and his Chinese Troupe have been engaged for "Laughs and Ladies," a vaudeville unit that will tour the Shubert Circuit during the coming season.

HERBERT IN LAST WEEK

Victor Herbert and his orchestra, which has been playing at Willow Grove Park, Philadelphia, will close his engagement there on Saturday night.

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and HIS SEVEN SYNCOPATORS

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Direction—Harry and Herman Weber

ADRIAN STEEPL

A Big Surprise: With Bobbie Simonds at the Piano

NOW AT B. F. KEITH'S 81ST STREET

OPEN FOR OFFERS

MIX-UP OVER ORCHESTRA

Joe Franklin, orchestra manager, has called the attention of the officers of the New York Local 802, American Federation of Musicians, to a controversy that arose when Franklin booked Harry Stoddard and his orchestra of six men into Murray's Roman Gardens and, as he alleges, the principals refused to work with Stoddard's men. Franklin alleges that Frank Farnum and Tyler Brooke had never heard the orchestra when they refused to work with it, so he took the matter up with the federation.

Bill Pike's Orchestra, at present playing at Murray's, was given no notice to leave and, consequently, on the night of Saturday, July 1, when Stoddard's orchestra appeared, Pike refused to take his men out and took the matter up with the federation. After this was straightened out, Stoddard again appeared but Farnum, Brooke and the other principals in the cast refused to work, claiming the orchestra was not competent, according to Franklin's story. Stoddard had previously played for six months at the Beaux Arts, Atlantic City; the Beaux Arts, Philadelphia; Churchill's, and Maximes.

Pike's Orchestra was placed in Murray's by Walter Windsor, who produced the show. Joe Susskind, proprietor of Murray's, has signed a contract with Stoddard but wishes to retain the show, so the matter is now in the hands of J. Canavan, president of the local.

FISHER AT THE ST. FRANCIS

Max Fisher opened this week at the St. Francis Hotel, San Francisco. Fisher has an orchestra of nine men and has been heard on the coast for several years. About two years ago he came East and for a time was heard on the Ziegfeld Roof, where he played for the dancing during dinner and between the end of the Nine O'Clock Review and the beginning of the Midnight "Frolic."

The St. Francis is one of the largest hotels in Frisco, and for many years featured Art Hickman and his orchestra, Hickman being the general manager for a time, and said to be financially interested.

SEXTETTE FEATURES NOVELTIES

At Nap's Original Broadway Sextette, now playing at the Terminal, are using a good deal of restricted material. They have several songs written and orchestrated by the members themselves, and sing these in a style all their own. The Sextette is known for its versatility, each of the men playing two and some three different instruments.

The members of the combination are, Al Nap, cornet and violin; Tommy Mathews, clarinet and saxophone; Marty Dilorence, banjo and cello; Jimmy Hickman, trombone and bano; George States, drums and marimbas; and Billy O'Connor, piano.

SATTERFIELD AT MARTIN'S

Tom Satterfield and his orchestra are now in the fourth week of their successful engagement at Martin's, Atlantic City, N. J. The members of the combination are: Victor d'Ippolito, cornet; Louis de Santis, trombone and baritone saxophone; Hal Rous, alto and soprano saxophone and clarinet; Vincent Guissini, tenor and soprano saxophone; Frank Horscroft, drums and xylophone; Frank di Prima, banjo and violin, John Varallo, string bass and bass saxophone; Tom Satterfield, piano. The orchestra is booked until October 1 at this restaurant.

LOPEZ ORCHESTRA IN BOSTON

The Vincent Lopez Orchestra, now playing at the Statler Hotel, Boston, is using the same orchestral arrangements as Lopez's Pennsylvania Hotel Orchestra, which Lopez himself leads. All of the Lopez arrangements are made by J. Bodewalt Lampe, who is under exclusive contract to the young leader to provide distinctive orchestrations of popular dance tunes and to assist in the rehearsing of the men.

A feature that Lopez insists on is that all orchestras under his management have the same number of men and use the same arrangements.

ORCHESTRA NEWS

BUYS SHARE IN BLOSSOM HEATH

Ray Miller, leader of the Black and White Melody Boys, has bought a half interest in the Blossom Heath Inn, Lynbrook, L. I., at which place he has been playing for the summer.

Miller bought out the interest owned by Harry Susskind, proprietor of the Pelham Heath Inn, and is now a partner of Joseph Susskind, proprietor of Murray's Roman Gardens. It is said that the Susskinds were not getting along very well together, and Miller took advantage of the situation. This is a new departure for orchestra leaders.

The Blossom Heath Inn is a remodeled roadhouse on the Merrick road, doing a good business with tourist and steady trade, and, although primarily a summer resort, it is the intention of Miller and Susskind to keep it open all year round, building up sufficient prestige during the summer to keep the place running on its own momentum during the off season.

A formal opening, to celebrate Miller's entrance into the management, will be held on Wednesday evening, July 17, at which time several prominent Broadway performers have promised to appear and entertain the guests, as a favor to the leader-manager.

DAVE KAPLAN WITH STERN

Dave Kaplan, pianist for Harold Stern's Symphonic Syncopators at the Hotel Shelburne, is a graduate of the New York College of Music. He orchestrated the scores of "Katinka," "Sometime," "Tumble Inn" and "The Little Whopper," and is under exclusive contract to arrange the dance number recordings for the Edison Phonograph Company.

Stern is recruiting a number of former classical musicians to his organization and now has a group of conservatory graduates at the Brighton Beach resort.

ALEX HYDE AT SHELBOURNE

Alex. Hyde and his symphonic syncopators opened Saturday at the Hotel Shelburne, Atlantic City, where they will play a nine weeks' engagement, for a salary said to be the largest paid any orchestra with the exception of Paul Whiteman. Max Hart arranged the engagement for Hyde, who was compelled to cancel ten weeks of vaudeville time to accept the engagement.

FOURTH YEAR FOR SHERMAN

Maury Sherman, musical director of the orchestra at the Randolph Cafe has completed his fourth year furnishing the music at this popular Chicago restaurant. Sherman has a combination of six men, violin, trumpet, trombone, piano, saxophone and drums, and has developed a style of his own of playing the dance tunes of the day, featuring his own violin work.

FORTY IN MISSOURI ORCHESTRA

Isidore Cohen, musical director of the Missouri Theatre, St. Louis, Mo., has augmented his orchestra and is now using forty men. The Missouri is one of the largest and most up-to-date picture houses in the country, and the management attributes much of the success of their enterprise to the fine work of Cohen and his men.

MARTUCCI AT TROMMER'S

Simone Martucci and his orchestra, playing to good crowds at Trommer's open air pavilion in Brooklyn, have made novel dance arrangements of "South Sea Moon" and "Ramble Rose" which they are playing nightly. Martucci opened at Trommer's three weeks ago under the management of Joe Franklin.

CAPITOL DIRECTOR IN EUROPE

Erno Rapee, musical director of the Capitol Theatre, the big house at Broadway and 51st street, sailed for Europe last week. He will be away for about six weeks.

MELODY BOYS AT STRAND ROOF

The Orange Blossom Melody Boys, a seven-man combination under the direction of Art Landry, opened this week at the Strand Roof, to play for the dancing there for the rest of the summer.

This orchestra, which has just completed a vaudeville engagement under the name of the Mardi Gras Band, also plays for the review now running at the Strand, a snappy little show staged by Briggs French and Al Bennett.

TOCCE PROGRAMS FINE

D. C. Tocce, musical director of the Academy of Music, Norfolk, Va., is establishing himself firmly in the hearts of his townspeople through the delightful musical programs he is arranging at the theatre. Tocce has been connected with show business for a good many years and knows instinctively what his audiences want.

SPECIALE AT THE CLARENDON

Mike Speciale, who for the last few months has been playing at the Carleton Terrace, Cleveland, has been engaged to lead his orchestra at the Clarendon Hotel, also in Cleveland. Speciale has a large following in the lake city and is well-known for his dance renditions throughout Ohio.

APPLE AT RIGBIE HOTEL

Oscar Apple, well-known musical director of Baltimore, is at present leading his own orchestra of nine men at the exclusive Rigbie Hotel, Betterson, Md. Apple has been providing dance music for the Baltimore society folk for the last few years and is well liked through the south.

ERNEST LENT AT SKYLAND

Ernest Lent, musical director, of Washington, D. C., opened this week at the Stony Man Mountain Ranch, Skyland, Va. The Ranch is patronized by the society families of the Capital and neighboring cities, to whom Lent's work is well known.

GOLDMAN BAND IN BRONX

The Goldman Band, under the direction of Edwin Franko Goldman, gave an open-air concert on Tuesday evening, July 4, in Poe Park, in the Bronx. This is the only concert which Goldman has scheduled for that borough this season.

ROSENTHAL FOR BAR HARBOR

Harry Rosenthal and his orchestra are leaving the latter part of this month for Bar Harbor, Maine, where they will play a series of society dances and at other social functions. The orchestra closes there about Labor Day.

BIRD AT MURRAY'S

Jimmy Bird and his Hawaiian Orchestra of five men played for a special function in the private dining room at Murray's Roman Gardens last Friday night. The orchestra features ukelele and Hawaiian guitars.

SWIFT AT MT. WASHINGTON

Wiley P. Swift and his Society Orchestra of eight men have left the hotel at which they were playing at Pinehurst, N. C., and can now be heard nightly at the Mount Washington Hotel, Bretton Woods, N. H.

KRULEE IN BOSTON

Max I. Krulee's orchestra of eight men has been installed on the roof garden of the Westminister Hotel, Boston, and will play there for the dancing during the summer.

CROMM AT ROSS-FENTON'S

George Cromm and his orchestra of nine men have been engaged to play for the rest of the season at the Ross Fenton Farms, Asbury Park, N. J.

WHERE THEY PLAY

Ambrose Embassy Club Orchestra—Clover Gardens.
Allen, Charlie—Clarendon Restaurant.
Apple, Oscar—Rigbie Hotel, Betterson, Md.
Basile, Joe—Dreamland Park, Newark.
Boernstein, Irving, New Willard, Washington.
Benson's Orchestra—Young's Pier, Atlantic City.
Castle Club Orchestra—Pelham Heath Inn.
Cox's, Harry, Orchestra—Biggett's Park Inn, Spring Lake, N. J.
Carr, Jimmy—Blackstone, Atlantic City.
Coleman, Emil—Montmartre.
Dabney, Gene—Knickerbocker Grill.
Dabney, Ford—Palais Royal, Atlantic City.
Davis, Meyer—Chevey Chase Park, Washington.
Doer, Clyde—Palais Royal.
Elkins, Eddie—Pavilion Royal.
Estlow, Bert—Alamac, Atlantic City.
Franko, Nahan—McAlpin.
Gold, Joe & Levy, Jules—Roseland.
Geisler, Joe—Ben Hur.
Hand, Arthur, Post Lodge.
Hyde, Alex.—Loew's Vaudeville.
Hallett, Mal—Bounhurst, Cape Cod.
Johnson, Arnold, Addison, Detroit.
Knecht, Joe—Waldorf.
Krulce, Max I.—Westminster Hotel, Boston.
Lanin, Sam—Roseland.
Levitore, Bernhard—Commodore.
Lopez, Vincent—Pennsylvania Roof.
—Statler, Boston.
Miller, Ray—Blossom Heath Inn.
Martucci, Simone—Trommer's.
Melbrook Country Club Orch.—Thwaite's.
Miller, Al—Campus, Atlantic City.
Nap, Al—Terminal, Brooklyn.
Natz, Hazay (Jack Green, directing)—Biltmore.
Oriole Terrace Orchestra—Edgewater Beach, Chicago.
Orange Blossom Melody Boys—Strand Roof.
Philips, Barney—Marlborough Grill.
Parnagiani, A.—Chateau Laurier.
Pike, Bill—Murray's Roman Gardens.
Raymond, Joe—Little Club.
Rappe, Bernie—Boardwalk.
Ringer, Johnny—Rainbow Inn.
Sherman, Maury—Randolph Cafe, Chicago.
Shilkret, Jack—The Tent.
Swift, Wiley P.—Mt. Washington Hotel, Bretton Woods, N. H.
Specht, Paul—Astor Roof.
Stern, Harold—Hotel Shelburne.
Speciale, Mike—Clarendon Hotel, Cleveland.
Smith, LeRoy—LeMarne, Atlantic City.
Selvin, Ben—Moulin Rouge.
Scott, Wayne C.—La Vie.
Slatterfield, Tom—Martin's, Atlantic City.
Strickland, Charles—Reisenweber's.
Versatile Sextette—The Side Show.
Vescey, Arnold—Ritz-Carlton.
Whiteman, Paul—On vacation.
Whiteman's Collegians—Castles-by-the-Sea.
Webb's Tempters—Parkway Palace.
Yerkes' S. S. Flotilla—Feltman's.

MILLER TO INCORPORATE

Ray Miller intends to incorporate in the fall. The amount of capitalization is to be well up in six figures, the issue to be offered to prominent Broadwayites and members of the theatrical profession. Ray Miller, Inc., will engage in the business of supplying orchestras and bands to the various hotels, restaurants and cabarets throughout the country.

Another tentative plan of Miller's is to open a midnight supper club, to be known as the Ray Miller Club, on Broadway in the fall. He has not yet chosen the site and consequently the date of opening is not yet settled.

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THOUGHT POOR, LEFT \$13,000

The opening of a strong box in a New York bank last week, by a court order in search for mementoes or a will left by Sidonia Vicat, who for years was dependent upon various charities, revealed that she had bank deposits, diamonds and jewelry worth \$13,000.

Sidonia Vicat was an opera singer, and although she was never a great star, she was the possessor of a contralto voice that brought her recognition both here and in Europe.

Last year Mme. Vicat was admitted to the New York State Hospital at Central Islip, L. I., and she died there on June 11.

Robert Stevens, a motion picture director and nephew of Mme. Vicat supported her for years, and humored her to every extent. He would give her money and her bank books show that she immediately deposited the money, and would live whatever way she could, sleeping in hallways, parks and like places.

The Actors' Fund of America also sent her money from 1913 to the day she died, contributing more than \$2,500 to her which she placed in the bank.

NEW CAST FOR "MOLLY DARLING"

"Molly Darling," the Moore-Megley production, presented in conjunction with J. J. Rosenthal, which closed recently at the Palace Theatre in Chicago, is being recast for its New York presentation which will take place in September. De Lyle Alda will remain with the show as prima donna. Jack Osterman and Richard Carle will not be in the cast of the show when it is produced in New York.

CAN CENSOR NEWS REELS

ALBANY, July 10.—According to a decision handed down by the Appellate Division of the Supreme Court last week, the State Motion Picture Commission has the right to pass judgment on news reels of current events. The question was brought to the court by the Pathe Film Exchange for the purpose of determining the right of the Motion Picture Commission to censor and license news films as other films are inspected. All judges of the court agreed on the decision.

The case was brought up over a controversy which resulted from a film showing a girl in scanty beach attire on the Atlantic City bathing beach. The commission decided that the picture was immoral and should be deleted.

SUBSCRIBERS FOR EQUITY PLAYERS

Over 500 seat subscribers for the first season of the Equity Players have already been obtained. Box holders and other subscribers include Mischa Elman, Geraldine Farrar, James Speyer, A. H. Woods, Alexander M. Hudnut, Mrs. James Montgomery Flagg, Mrs. August Belmont, S. M. Colgate, Ring W. Lardner, Estate of Zabriski, Julia Hoyt, Jane Cowl, Jackson A. Dykman, Florence Reed, George Barr Baker and others. Alexander Moore, husband of the late Lillian Russell, subscribed for two seats to be given to soldier boys. One of the boxes, to be known as the "Lillian Russell Box," is to be at the disposal of the Executive Board of Equity Players, Inc.

OUT TO CLEAN THEM UP

CHICAGO, July 3.—Ministers, teachers, society women and business men are planning to take the place of motion picture boards of censors through the Middle West, if plans formulated at a big luncheon held last week materialize.

The meeting was held at the Drake Hotel, and many prominent people attended. John A. Quinn, national president of the Better Pictures Association of the World appointed a special committee of seven to establish a branch of the association in Chicago which was authorized and plans made to make Chicago the Middle West headquarters of the organization.

Some of the patrons and patronesses of the luncheon were Mrs. J. Ogden Armour, Mrs. T. B. Blackstone, Mrs. Edward I. Cudahy, Mrs. George W. Dixon, Mrs. Tracy Drake, Judge Victor P. Arnold, Mrs. L. Hamilton McCormick, Mrs. Augustus Peabody, Mrs. Silas H. Strawn, Mrs. Lorado Taft, and Judge Marcus A. Kavanagh.

Mr. Quinn said the purpose of the association was to see that the public is presented only with pictures and plays which are wholesome and fit for the whole family to see. Public censorship boards had failed to do this, he said, and always would fail because there were so many ways of evading their orders.

"We have the support not only of the general public but also the leading producers in this fight," Mr. Quinn said. "Many of them are anxious to co-operate with us. They have seen the handwriting on the wall and if the public fights for better pictures the producers will make them."

"One of the first things to be done is to purge the industry of the men who injure the whole profession either by breaking moral laws or producing pictures of a trashy, offensive nature."

These are the things the association stands for:

To discourage the production and presentation of objectionable motion pictures.

To offer constructive suggestions and criticisms making for greater popular approval and support.

To work for the elimination of untruthful advertising.

To safeguard the screen from unreasonable regulations and restrictions.

To award the B. P. A. Merit Seal to productions of unusual merit.

TO TAKE FOREIGN FILMS

William K. Ziegfeld, it became known this week, is behind a remarkable motion picture movement. Mr. Ziegfeld has organized an expedition, headed by his son, William K. Jr., that will penetrate the interior of Russia and Siberia, taking pictures of the country, the life of the people, industrial activities, and so on. The expedition, which includes Bernard Saxton, the author, as director, and Frank Zucker, as chief cameraman, is now on its way from Petrograd to Tomsk. Mr. Ziegfeld is the first to secure official sanction of such an expedition from the Russian Government. The expedition will be three months or more making the trip across the Russian steppes and plains, and during that time will cover as much of the interior of Siberia as possible.

Besides receiving permits from the Soviet Government for his Russian picture expedition, Mr. Ziegfeld has secured the sanction of India and other Asiatic governments for filming pictures in their localities, and early in September will send a company of American actors under the direction of Frank A. Johnson and Albert Andrea to Asia for the purpose of filming several features. Some of these will be filmed in Thibet "the forbidden land." Andrea is one of two men in the United States who speaks the language of Thibet. This is the first time in the history of the picture industry that such an attempt has been made, and it is being watched by the rest of the producing firms.

BRABIN AT WORK ON PICTURE

Charles Brabin left for Georgia this week where he will film the exteriors of "The Flower of the Clan," a new special feature he is directing with the following cast. Charles Mack, Eleanor Faire, Burr McIntosh, Leslie Stowe, George Bancroft.

NEW SAM HARRIS PLAYS

"It's a Boy," a comedy by William Anthony McGuire, will be Sam Harris's next production, the play's premiere being scheduled for July 17, at the Apollo Theatre, Atlantic City.

Other productions that will be put on by Mr. Harris in the Fall include a new play by Clare Kummer "Pomeroys's Past," which will be produced about September the 15th. Following this will be "The Nervous Wreck," by Owen Davis and the "The Great Music," by Martin Brown. Other original plays which Mr. Harris will produce are "Money," by Ellis, and "The Vigil," by Daniel Rubin. Edwin Locke, who wrote "Weary Wives," has supplied the producer with a new script called "In Love With Love," which will have an early production.

With Irving Berlin, Harris is at work on the new "Music Box Revue" which will be produced in October under the stage direction of Hassard Short. They promise a more attractive show than the present revue which it will succeed.

Like other producers Mr. Harris has several foreign plays under consideration and has several contracts with Continental authors. He will produce a successful play now in Berlin called in English "The Mysterious Story of Kappelmeister Kreiser." It is by Mernhard and Bernaur and will be adapted for the American stage and produced in association with Selwyn & Co. Another importation will be "The Robber Knight" by the Hungarian author Lajos Biro, which will be adapted by Gilbert Emery.

Also in association with the Selwyns, Mr. Harris will produce "The Rear Car," written by Edward E. Rose and "The Fool," a new play by Channing Pollock. Two more plays on the list for production are "A Man Among Women," by Daniel Carson Goodman and Alan Brooks, and "The Prude's Fall," by Rudolph Besier and May Edginton.

Mr. Harris will open his new playhouse in Chicago, the Sam H. Harris Theatre, on Labor Day, with "Six Cylinder Love" and Ernest Truex.

At present Sam H. Harris has three of the most successful plays running now on the boards. The "Music Box Revue," "Captain Applejack" and "Six Cylinder Love."

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DEATHS

BOBBY CONNELLY, popular child motion picture actor and theatrical performer, died last week of acute bronchitis, at his home, at Lynbrook, L. I., aged 13 years. He had been ill three months.

Robert Joseph Connelly began his career as a motion picture actor with the old Kalem Company in 1912, three years after he was born, in Brooklyn, N. Y. Soon after he went to the Vitagraph company where he had important roles in such productions as "A Prince in a Pawnshop" and "The Island of Regeneration."

He became a full fledged star shortly afterwards, appearing in the "Sonny Jim" series, and then in a series bearing his own name. One of the greatest hits of young Bobby's career was made in "Humoresque" which had a long run on Broadway. His work was also acclaimed in several other big pictures. His most recent picture has not been released yet, "Wild Youth."

He was the son of Mr. and Mrs. Joseph Connelly, vaudeville and motion picture actors. Funeral services were held last Saturday morning at St. Raymond's Roman Catholic Church, in Lynbrook, and he was interred at Belmont, L. I.

GEORGE EDWARDS HALL, scenario writer and motion picture director, died at his home in Hollywood, California, on July 1. He was 50 years of age at the time of his death. He had been ill about four months. He was operated on several times for hemorrhages of the stomach. Mr. Hall was one of the pioneers of the motion picture business. He had been connected with some of the largest motion picture concerns in the United States and in Europe at various times. He is survived by a widow, two sons, his mother, two brothers and a sister.

"BILL" MAHONEY, who was manager for George Mulligan, at Waterbury, Conn., for many years, died June 28 of pneumonia, at his home in that city.

MRS. SARAH O'NEILL, 91 years of age, mother of James O'Neill, actor and under-secretary of the Actors' Equity Association, died early Monday morning at her home at 45 North Thirty-eighth street, Philadelphia. She had been confined to her bed for twenty-two years with paralysis, being unable to move. Mr. O'Neill left for Philadelphia immediately upon being notified of the death of his mother on Monday.

H. G. BENTLEY, actor, found dead last Saturday night at No. 210 West 43rd street. He is the son of W. H. Bentley of Minneapolis and was identified by an Elks' pin and membership card.

WANT ONE-ACT PLAYS

With the closing for a year or two of New York's player groups, the Provincetown and the Neighborhood, a third and the youngest group, the Threshold Players, announce that they are in the field for a number of plays.

The Threshold Players, who are under the advisory guidance of such players and managers as Mrs. Rachel Crothers, Miss Elsie Ferguson, George Arliss, Walter Hampden, Arthur Hopkins, Brock Pemberton and Frank Craven, invite playwrights to submit scripts addressed to Clara Tree Major, managing director, Threshold Playhouse, No. 571 Lexington avenue. One act plays are preferred on up-to-date subjects. But here is the hard part: They must be "clever, witty and offering the opportunity for good pictorial effects," says the statement of the company.

STADIUM CONCERTS OPEN SEASON

The fifth season of open-air concerts at the Lewisohn Stadium opened last Thursday night, with the presentation of an all-Wagner program of music. The Stadium was filled to capacity, and it was necessary for the ushers to recruit over 200 chairs from the neighborhood to accommodate the standees. Henry Hadley conducted the orchestra and will take charge for the first three weeks of the season. Eighty-five men from the Philharmonic Orchestra have been engaged for this year's concerts.

In addition to the Wagner program, a special march dedicated to Adolph Lewisohn, who was present, was also played. Lewisohn addressed the audience after Hadley's composition had been rendered.

WIENER PRODUCING THREE ACTS

Jack Wiener will produce three musical acts for Keith vaudeville next season. They were written by William Hough, Harlan Thompson, and Herman Strouse. None of the three have been given names as yet. Each act will have a cast ranging from ten to fourteen people.

ANOTHER SITE FOR MUSIC CENTRE

A new suggestion for the site of the proposed music and arts centre will be suggested to the Board of Estimate on Friday of this week by the Committee on Non-Partisan Facts. The site suggested is west of Central Park between Sixtieth and Sixty-second streets, which would take in the ground for two blocks between the Century Theatre and Columbus avenue. This site, it is urged by the committee, would cost a great deal less than any other so far suggested.

Some of the advantages of this site, said Robert Rosenbluth, engineer for the committee, are as follows:

"It will give the memorial magnificent vistas up and down Broadway, up and down Eighth avenue, across Central Park and westward to the river. This means, of course, that millions of people in their every-day routine will have reason to see and enjoy this memorial as will be possible in neither of the other nor any other debatable site in New York City."

"By opening up space from the Park to the river it would make a notable addition to the city's open spaces for recreation and play."

"Although far more acreage is involved, the difference in the character of present improvements means an assessment of only \$7,500,000, where the other two sites call, one for priceless park space and the other with such modern improvements that experts say would cost \$30,000,000."

"This is nearer the subway for all boroughs than the Fifty-seventh-Fifty-ninth street site or other available sites."

"Besides adding park area and open space toward the river, it actually extends the area of Central Park itself instead of curtailing it or encroaching upon it, as will be necessary under either of the other two plans."

"It will help solve traffic problems where each of the other sites will certainly add to traffic problems."

"It is better for surface traffic because it does what city traffic experts say is absolutely necessary; namely, it separates grade crossings of east and west from north and south traffic at Columbus Circle. To do this requires land, which neither of the other two sites contemplate."

"It includes ground which will need to be taken for the development of Eighth avenue subways, which all authorities say must soon come; it helps solve engineering difficulties which the other two sites would not do."

"It will furnish the inshore landing from the Riverside Drive extension which all plans for solving the west side problem and the city street traffic problem for this district include."

"It provides larger and more suitable approaches to the bridge or tunnel which all authorities admit must soon connect this Fifty-ninth street district with New Jersey. This important service is not included at all in the other sites."

The plans and illustrations for the proposed site were worked out by C. A. Fullerton, architect, and Mr. Rosenbluth.

"These illustrations," said Richard Wellington for the Committee on Non-Partisan Facts, "are respectfully submitted as an aid to the city's experts in comparing the relative merits of alternative sites and as a challenge to officials and other students of city problems to present at this time any facts or suggestions that have a bearing upon the proposals for New York's future which two of the Mayor's committee have separately made for the music and art centre and for the soldiers' memorial, without reference to any other city problems."

RAE SIEGEL ON VACATION

Miss Rae Siegel, private secretary to Henry C. Chesterfield and also Complaint Clerk of the N. Y. A. S., leaves her post on Saturday to spend a two weeks' vacation at the Mountain House at Beachview, N. Y. All complaints registered at the club will be held over until Miss Siegel's return.

"PIN WHEEL" TO WHIRL AGAIN

"The Pin Wheel," which closed at the Earl Carroll Theatre on Saturday night, is to be revised and will reopen at a Broadway house in two weeks.

NEW NATIONAL SONG NEEDED

The Nation needs a new song according to Rev. Dr. Robert Watson, of the second Presbyterian Church of New York.

"My Country 'Tis of Thee" and "The Star Spangled Banner" do not fill the requirements according to the doctor.

He explained his reason in a Fourth of July sermon last evening, the topic of which was "Our National Anthem." He pointed out that the music to all three so-called national hymns was composed by Englishmen.

The clergyman went so far as to lay down six separate fundamentals which an accepted national anthem should have, and to hand these out as a sort of recipe to the poet or author who would attempt to compose the anthem. Dr. Watson concluded his sermon by saying, "Such a song will be born, not made."

"The church can render at present no greater patriotic service than to aid in the conception and birth of such a national anthem," Dr. Watson declared. But he did not attempt to write this "anthem" himself.

The "six great ideas" which the national anthem should embrace, according to Dr. Watson, are:

"It should be constructed with a broad historic basis."

"It should reveal our great aspiration for universal liberty and justice."

"It should proclaim the ideals of a true democracy."

"It should testify to our desire for true fellowship with all nations."

"It should express the glories of peace."

"It should be saturated with spirituality."

Dr. Watson expressed in detail the reason for his sixth point. "By this I mean it should acknowledge that we all belong to God, that all we possess we have received from God, that all of us are dependent on God, and that all our future is assured us in God."

The clergyman argued that the accepted "national anthem" should be brief so that the whole of it could be memorized without difficulty by every one and the whole of it sung, so far as possible, on every occasion.

"Does the above seem an impossible task?" asked Dr. Watson. "It certainly is not an easy task, but it is one well worth while," he added.

"The music should be simple, within a reasonable range, with plenty of melody, yet dignified. You see, it must needs appeal to all the people so that it could be sung by everybody and yet be of such worth that it would not lose its attractiveness by much use."

WORK ON "BEN HUR" STARTS

The preliminary work on the big Goldwyn production of General Lew Wallace's great play, "Ben Hur," is well under way at the studios, although the man who will actually direct the picture has not yet been chosen. The entire Goldwyn staff with A. L. Erlanger, who guided the destinies of the play for the past 25 years, are working on the continuity, which calls for skillful treatment.

While a comparatively small part of the material in the book can be translated to the screen without making an entertainment that would run throughout an entire day, the photo-play will follow exactly the story built up by General Wallace, and will also contain incidents and characters that the play version was compelled rigidly to exclude because of stage limitations.

Cedric Gibbons, Goldwyn's art director, and his staff of technical assistants are hard at work on the mammoth sets that will be required for the "Ben Hur" interiors. Abraham Lehr, Goldwyn vice-president in charge of production, and Casting Director Robert B. McIntyre have been flooded with applications for various roles from both legitimate and screen stars. While it has been stated that the leading roles will be filled by American players, no member of the cast has been selected yet. It will probably be several weeks before the casting will start.

Steps have been taken to prepare for the expedition to Palestine, which will take place several months later. Location in Palestine and Italy, where some of the scenes will be "shot," will be selected before the expedition starts.

LETTER LIST

GENTLEMEN	Mrs. J. T. Morrissey	Howard, Jessie
Allen, Frank	Ormonde, Harry	Merrill, Alma E.
Albani, C.	Philbin, Tom	Moore, Ruth M.
Berman, A.	Read, E. T.	MacLaren, Eugene
Collins, C. W.	Radford, Harry	Oden, Mrs. O.
Crafts, Chas.	Spooner, F. E.	Pearson, Louise
Drummond, Cecil	Selig, Irving	(pkg 40c)
Eley, A. B.		Phelps, Vera
Hart, Barney		Read, Mrs. Ray
Hamilton, Frank		Russell, Flo
Hale, Will J.		Redmond, Monica
Le Ferre, Geo.		Raymond, Kathleen
La Bunn, Edgar		Irwin, Mrs. Jack
Leahy, Chas.		Rich, Mrs.

ABOUT YOU! AND YOU!!

The Seven Bracks sailed for Europe July 11.

William Weedon of the Pat Casey office is producing a new comedy act.

Ed. Keough, the Chicago agent, is in New York, booking acts for the coming season.

Crescent Comedy Four have been booked for a tour of the Fox houses by Abe I. Feinberg.

Abe I. Feinberg has booked "Songs and Scenes," a spectacular act for a tour of the Loew Circuit.

Bobbie O'Neil, last year in vaudeville, is with the new musical comedy, "Sue, Dear," at the Times Square Theatre.

Mary Hayes, actress, wife of Richard Barthelmess, is in the Roosevelt hospital, recuperating from an operation.

Irene Franklin has returned to vaudeville, and this week is headlining the bill at the Globe Theatre, Atlantic City.

Sam Bernard is now in London where he is looking over the "Tons of Money" farce which has scored a big hit in the English capital. Charles Dillingham has the American rights and Bernard will play in it when produced in the United States.

Montague Love, the screen actor, is returning to the speaking stage and next week will be seen in stock at the St. James theatre, Boston. He will play the part of Robert Stafford in "Bought and Paid For."

Dwight Pepple, Arthur Anderson, and Will Harris, Chicago theatre men, plan to spend several weeks in New York this summer. They are now on their way east and are stopping off at a number of the cities on the way.

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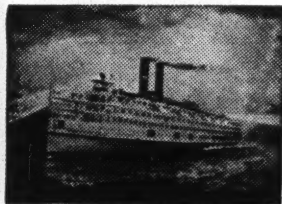
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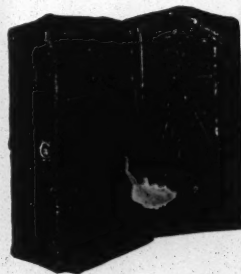
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1688—Fred A. Moore—Material.
1689—M. A. E. Becker—Act.
1690—Morris Perlman—Song.
1691—S. E. Cox—Song poem.
1692—Arthur J. Piotron—Song.
1693—Kramer & Johnson—Act.
1694—Moore & Davis—Novelty Act.
1695—Anna Vivian—Song poem.
1696—P. T. Selbit—Novelty Act.1697—Lou Monte—Monolog.
1698—George Le Fevre—Novelty Act.
1699—Casson Bros. & Miss Marie—Act.
1700—Evelyn Delmar—Title of Act.
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